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The Dance Of Sacred Water

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The **Dance of Sacred Water** featuring water in culture and religion is a brand new dance uniquely choreographed and presented for the academic committees and the public audiences as part of an academic requirement to complete my Ph.D degree in Dance Department, Indonesian Arts Institute Surakarta, Middle-Java. The original title of this Ph.D final performance dissertation in local language is “Tari We Beji Langon” (literary means the Dance of Aqua Culture and Religion), presented in a newly choreographed dance composition integrating dance, narration, song, and gamelan music. It is designed as a site specific choreography, inspired by the significant values of water surrounding the *Beji Langon* water spring. Located in Kapal Village, Mengwi District, Badung Regency, this water spring is still preserved by the local community as holy hydrosphere resources. Choreographed and performed surrounding this natural environment instead of in a conventional theatre, the dance portrays elevating aqua culture in upgrading level of human purposes. The dancers start from the river where water employed in profane daily life, then they move to the outpouring water for various Hindu ritual ceremonies, until finally recounting holy water as *tirtha* from spring water for spiritual purification. This dance depicts ascending realms of profane-ordinary-sacred water according to the use of water in various aspects of Balinese Hindu community as often mentioned in Balinese *lontar* manuscripts. This choreography is the result of exploration on aqua culture among Balinese people who have recently begun to experience abrasion. Based on practice-based research this dance aims to convey the values of local Balinese wisdom regarding the essential role of water in the sociocultural and religious life of the Hindu Bali community. The performance of this dance is expected to reinforce the awareness and enlightenment of the local people around the location of the Beji Langon bathing area to always maintain the cleanliness and purity of the water and to preserve its surrounding environment.

Keywords : dance, we beji sacred water, langon spring water, aqua-culture, socio-ritual expression.

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INTRODUCTION

Bali preserves a very strong and complex aqua-culture, which is marked by the use of water for various human needs, especially in agriculture and religion. As an agrarian society, with the main livelihood of farming, water is the basic necessity for irrigating rice fields so that it can be planted with rice and secondary crops. In pre-Hindu era the basic philosophy and religion of Balinese people was called water religion (*agama tirta*), eventually modified by religion of Hindu derived from Hindus (also means water) river. Each stage of ritual procession uses water with different levels of purity. In its socio-ritual context people divides water into three categories: (1) profane water (*yeh*), (2) consumable water (*toya*), and (3) holy ceremonial water (*tirta*). The profane *yeh/air* water may be used for bathing or agriculture, consumable *toya* water that indispensable for leaving creatures especially human being, and *tirta* holy water for religion.

Beji Langon water spring in Kapal village, Badung Regency is believed by the local community to be a place of natural purification. Coincidentally located nearby my house, this water spring serves as the epicentre of all types of water, be it sacred or ceremonial as a temple holy water, consumable as in the house dining chambers, or eventually secular/profane as in showering room or river, yet the daily heat of sun light eventually make all back into steam, cloud, rain, to water the mountail, forest, village, ricefield, and rivers that ramble through many villages toward the sea. Swimming while playing game in the river or outpouring water is simply fun for most village children, just as dancing and playing gamelan in the village halls is an exiting and hilarious hobby for some children like myself. Awaring the role of water as hydrospheric energy, biosphereic resources, and atmospheric coller made me very interested in researching, exploring, re-counting, and—as dancer choreographer—further transforming the water existence into the dance of socio-ritual or sacred water.

In the choreography this sacred water dance begins with swimming dance, in which some dancers really swim in the river, representing people activities with the *yeh* profane water. Some of them are caught by trash bags and eventually irritated by increasing volume of trash. Consequently, the choreographer has to create some trash dancers who are clothed in garbage. They throng in several groups around the river bank (see image 1 below); some of them also drifted down by the flow of *yeh* secular water irritating the swimming dancers. The swimming dancers in turn complain about the garbages that lead them into arguing with one another, and made them relize about the increasing threats of hydrospheric and biospheric pollution. Swimming by the river had to be more pleasant and fun as water is supposed to come from the sacred spring water.



Image 1. An illustration of garbage dance, choreographed on a large rock on the bank of the Penet River (Photo: Agung Rahma Putra, 2019)

To feel more convenience they move up to dance in the ascending place of outpouring water. This second phase of the water dance the choreography recounts water as *toya* consumable water. Now the choreography features 15 nymphs dancers carrying earthenware calay to collect water and bathing on five outpouring water (see image 2 below).



Image 2: Fifteen happy nymphs took toya ceremonial water at Pancoran Dedari nymph outpour water. (Foto: Agung Rahma Putra, 2019)

Eventually, the dance moves to the higher level on the holy shrine with the altars as the backdrop. Five female dancers of five goddess water Panca Gangga show their graceful beauty to encourage people into seeking a further blessing on the upper level of the outpouring water (see image 3 below).



Image 3: Five female dancers illustrating goddess of Panca Gangga above the 5 Pancoran ourpouring *toya* ceremonial water (Photo: Agung Rahma Putra, 2019)

Finally, the dance concludes in the swimming pool, through which the spring water flowing down from the upper side rock, under the holy umbrella, where the water is sacralized

by a group of male and female dancers through reverent ritual blessing process to be *tirta* holy water (see the image 4 below).



Image 4: Illustration of making tirta with the process of fragrant smoking, other young women doing sandalwood ngulig, pouring fragrant pandan leaves (Photo: Agung Rahma Putra, 2019)

Thus, combining aesthetic and spiritual creativity the dance reflects the natural aesthetic imagination, while exploring three different sites of waters to represent the antro, eco-friendly, and teo-aesthetic choreography. The narration of this sacred water dance is further complemented and reinforced by the chorus and solo sung narration while the progressive movements are further dramatized by elaborate cadences of gamelan musical accompaniment. This dance of sacred water is expected to create public awareness about appropriate behaviours needed to deal with the *yeh* profane water, *toya* ceremonial water, and *tirta* holy water.

The Method of Dance Production

The creation of this dance follows the creative method of *Tri Suksma* (three aspects) contained in the holy palm leaf manuscript of *Lontar Dharma Pewayangan*, namely the *sanghyang guru reka* (god the teacher who gives aesthetic intuition), *sanghyang saraswati* (goddess of art and knowledge which must be learned), and *sanghyang kawiswara* (creative aesthetic expression). This *tri suksma* interconnected patterns or structure may be visualized in the following scheme.

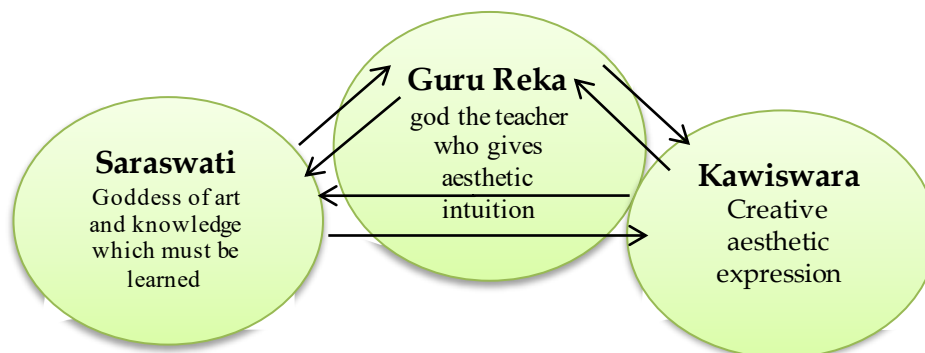
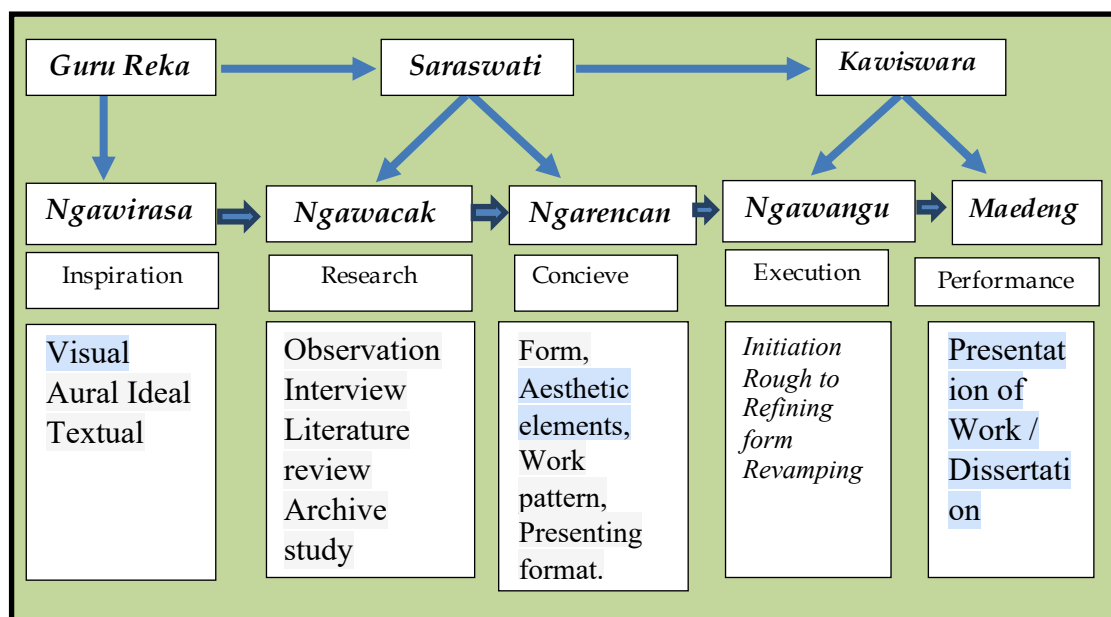


Image 5. Scheme of *Tri Suksma* Method

Varying interpretations of *tri suksma* method are common: *Gurureka* is a sort of idea or inherent inspiration. *Saraswati* may be understood as an aesthetic knowledge which must be learned and rehearsed reverently and reverently. The *kawiswara* is a sort of artistic creative expression). Depending on the experiences, artistic forms, abilities, personal impulse or interest of the artist the trajectory of creating art work may chronologically start from their inherent guru to the rest, or from the learned saraswati to the other two, or even creative impulse of kawiswara to the rest.

Tri suksma method in some ways may be comparable to the creative process of exploration, improvisation, and forming as delineated for western dance creation (Hawkins 2003, 207), but the significant difference between the two concepts lies in the creative realms. While the *tri suksma* always involves imagination, contemplation, meditation, and related spiritual experiences, the exploration-improvisation-forming involved more physical activities. In this case *gurureka* resembles the stage of more spiritual than physical exploration. *Saraswati* resembles to the deliberated improvisational phased stage, and *kawiswara* is the thoughtful formational stage. Thus, *tri suksma* is more spiritual and cultural than the second concept which is more physical and personal.

Employing such method in this dance production, I found myself to start from inherent creative teacher, then the learned *saraswati* and finally creative impulse of *kawiswara*. However, in a greater detail of the actual production process, the chronological activities were not that simple and linear, but rather wild, liberal, irregular, and closer to the expanded method of Panca Sthiti Angawi Sani, meaning the five stages of artistic process as delineated in I Wayan Dibia's lecture at ISI Denpasar. The five stages are *ngawirasa* (inspiration), *ngawacak* (research), *ngarencana* (conceiving), *ngawangun* (creating), and *maedeng* (presenting). The development and implementation of Dibia's concepts in this dance production may be shown in the following chart.



Hindu belief in Bali, the source of beauty is *Bhatara Siwa* as the source of all beauties. It is mentioned in texts of *Sumanasantaka* canto 1 as follows.

“sanghyang pinakadi dewa ni karas para kawi makatattwa ng aksara sang sangkan paran ing palambang atidurlabha kahanan ira n kawiswara sang suksema, kukus ing tanah kinikir ing kuku ri sedeng ing angregep lango mayakara winimba nitya Samadhi manurunana candi pustaka,... (Worsley, dkk 2014, 48).”

Translation:

“Sang Hyang Mahadeva (*Bhatara Siwa*) a poet's blackboard, he is the essence of the script which is the source of beauty. The origin and ultimate goal of *kakawin* poetry and it is very difficult to approach, it is the place of the prince of all poets. It is pervasive and hidden in pencil powder sharpened with the nails of a poet who tries to master beauty. He was

transformed into a fictional form through endless meditation in order to come down to this library temple, ... "

As the text states it very beautifully, the God Bhatara Shiva or Mahadeva is the source of all beauties, all kinds of ideas flow from Him. In the texts of *Tutur* lontar palm leaf it is also often said that Bhatara Siwa as the same as Sanghyang Gurureka, which is the source of all sources of creation.

Regarding the creation of this dance of sacred-water, Gurureka is not only understood as an ontologism of worship by worshipping Him, from which many ideas will flow and manifest into the artistic space / stage so that the creation of art works really has a high spirit, but it also becomes a strategy and tips for determining inspiration. In this context, tips for getting inspiration can be taken visually through observing beautiful places that stimulate inspiration, the aural feeling or the energy possessed by those places, the ideal measuring desire with ability and carrying capacity, and the textual elements of the place that has a number of dimensions or meanings which can be studied and manifested into a conceptualized art work.

Furthermore, from the Gurureka intuition flows knowledge, which can be described as the image of the goddess of knowledge, Saraswati. Saraswati literally refers to the word saras (flowing) wati (below or down), which is a river that flows down below. It gives fertility to nature just as water flows to infiltrate the ground, to give life to the plants around it. The philosophical meaning is that when knowledge is in a person, avidya (ignorance) will soon be revealed and the actual truth will be clearly seen. This concept is derived from *Kekawin Dharma Sunya* narrating beautifully with the term "*ngeruruh niskalatma maring jnana*, [seeking spiritual reality in knowledge] ..." (Palguna 2014, 9).

In the creative process of this dance of sacred-water, saraswati is translated as *ngewacak* (a random research) and the phased step of *ngarencana* (concept design). Several stages of *ngewacak*, includes observations, interviews, literary studies, and document assessments. In this research process, various questions arise, such as what is the function of Beji Langon spring water for the life of the people in Kapal (not a ship or plane) traditional village? How the people in the Kapal village traditionally maintain the existence of Beji Langon spring water? How the Balinese people view the existence of water in general, and a series of other hydrospheric questions. The results of the *ngawacak* are then compiled into a *ngarencana* working concept. The stage of drafting the work concept is called the planning stage. Some things that are taken into consideration in drafting the concept include the form or shape, aesthetic design, work patterns and structures, presentation design.

After the concept design is completed, the next stage is the *kawiswara* phased stage. Kawiswara literally means "writer, poet, writer and artist" which is associated generally as creative impulse of art production. The Kawiswara manifests as the executor of ideas and knowledge that have continually become the working concepts. This kawiswara process is the process of realizing a work of a new dance, which is taken through four phased stages, such as *nuasen* initiation according to the auspicious day, *makalin* forming, drafting, *ngadungin* matching, and *ngalusin* revamping, beautifying. The *nuasen* stage is the first time in the selected auspicious day the creator meets the dancers and other artistic supporters. During this first meeting, the concept of embodiment was presented so that the work created could be understood and internalized by all artistic teams. The second stage: *makalin* forming is the phased stage of pouring concepts into art media (theater, dance, and music). The third stage: *ngadungin* matching, is the process of unifying the parts of the created work form, and harmonizing it with other musical elements, such as the place and properties used. The fourth stage: *ngalusin* revamping, means fixing, beautifying, or re-stabilizing movements and other elements that are deemed inappropriate.

The phased stage after *kawiswara is maedeng* (presentation). This is the last stage of a dance creative process. At this stage, the work is shown to be appreciated by the audience, the art-loving community, as well as being tested by the board of examiners.

The theme of sacred water dance

The theme of this dance creation is "protecting water to preserve life." The theme was chosen based on the idea of the importance of protecting aquatic civilization for life. As previously explained, the water element plays a very important role in human life. Moreover, the problem of water is increasingly important for a serious consideration and decision. Historically, Bali has a very strong aquatic civilization and therefore it is important to revive it. Starting from this, the theme of the work on water is promoted into a public awareness through the art of dance in the hope that society can maintain the sustainability of water as an essential source of human life and biosphere sustainability for all creatures.

In this regard, the title of this artwork was actually the dance of socio-religious water, but simplified into The Dance of Sacred-Water, to accommodate the idea of water in Balinese culture, philosophy, and religion. This title is expected to represent the theme of preserving water to protect life. In maintaining this, water is not only seen as a culture, but also as a religious tool in Hinduism. Thus, water is not only viewed from the material perspective, but also abstract entity. In this sense, water can also provide a religious experience in which there is a rite and the role of water in Hindu religious culture is seen as a source of life, and is associated with religious emotions. In addition, to concede the religious theory, the basis of religious life is beliefs in the unseen reality. In this case, the special elements of the religious system is the occult science system. All human activities related to religion are based on a vibration of the soul, which is usually called religious emotion. This religious emotion encourages people to do acts of a religious nature. Religious emotion causes an object, an action, or an idea to receive a sacred value and is considered sacred (Koentjaraningrat 2009, 5).

The Process and Form of the Dance

Describing the process of work is actually an attempt to write a history of work. So too with the process this Dance of Sacred Water. Various events and incidents had passed before this work was manifested into a dance performance of sacred-water: water in culture and religion.

Starting in 2016, the idea of promoting the culture of water as inspiration for a new dance creation has been translated into a concept entitled *Mandala Tirta*: Mumbul park water environment mosaic. This work was planned to promote the Taman Mumbul water site in Sangeh Village, Abiansemal District, Badung as the location of its creation. In that place, from February to October 2018, the authors and choreographer have explored the site to transform it into an embryo of work. However, during the progress of exploration there were several obstacles and problems, which did not allow the embryo of this work to continue in the Mumbul park.

After facing these problems, I felt hopeless as the choreographer, because the problems in finding such place that was equivalent to the water site in Mumbul Park. However, thanks to encouragement and motivation from my promoters, friends, parents, and guidance from clergy, I finally managed to find a place with the same spirit as the Taman Mumbul water site in Sangeh Village. The place is an outpouring water called Beji Langon water spring which is located in Kapal village, Mengwi district, Badung regency. Interestingly, this place is none other than the sacred water site of my ancestral heritage. When I first tried to imagine the water site as a place to work on a new dance choreography, I felt as if I received a message from my ancestors that this legacy must be preserved to be passed on to the next generation. I received a huge impulse to re-start the process of working again in this place.

To deepen my understanding of this site I made several visits to this place, which eventually evokes a feeling and belief that this place is truly worthy to explore as work space to choreograph a dance of sacred water, to dance with the water in the tune of local culture and religion. This process of strengthening inspiration is called *ngawirasa*. Nearby locations that I began to observe include rivers, fountains or ourpouring water, and the holy shrines surrounding the natural site. From this observation process I start to imagine a mosaic picture that this place is really an interesting hydrospheric and atmospheric vision for a new dance featuring cultural and religious water. Furthermore, to a certain degree I also meditates to feel the spiritual aura of sites that is ideal site for my choreographic creativity.

After gaining enough confidence along this *ngawirasa* process I continue with *ngewacak* research, collecting and reviewing data source as many as I can obtain. There are two important data that I must obtain to choreograph this dance of sacred-water. The first data is regarding the Beji Langon water site as a local water culture and religion. The second data is about references in any form of exsiting works associated to this site. I collected these data through interview methods, literature studies, and document studies.

Through interview I obtain related data regarding the sacred water site of Beji Langon heritage. The informants that I interviewed includ: (1) the traditional village leader Jero Bendesa Adat Kapal; (2) the senior figures of palace Puri Muncan-Kapal; (3) Beji Langon temple officers; (4) Expert Staff of the Regent of Badung regency for the field of Customs, Religion, Culture and Tourism, and the traditional village leader Jero Bendesa Adat Denkayu, Mengwi, Badung; (5) Kadek Wahyudita from the Kesiman palace cultural center; (6) the PDAM Denpasar Lab administrative staff; and (7) I Nyoman Sukandi from the community around Pura Beji Langon.

This research also involves literary study on the existing documents in the form of palm-leaf lontars, which includ *Lontar Dharma Pewayangan* [Wisdom of Wayang puppetry], *Lontar Tutur Bhuwana Mahbah* [chronicle of universe manifestation], *Lontar Tutur Bhuwana Mareka* [chronicle of universe formation], and *Lontar Kidung Rasmi Sancaya* [the beautiful melody choir].

In the next process of planning and drafting concept several choreographic points are included, namely: the form or shape, aesthetic supporting elements, work patterns, presentation format. To organize this, it is very important to pay attention to the concept of the space, time, and circumstances. Wiana explained that the village/space is related to the area or site. The time and circumstance is the situation and conditions in an area (Wiana 2008, 43). In the context of the village area (performance site) choreographer like my-self is concerned with balancing the proportion world-nature- culture, which is promoting harmony of choreography-divine ecosystem-community. From the aspect of dance compositions (vocabulary of movements in space and time or the pattern and formation), I made careful assessment of the natural byospheric site as the staging location to assure appropriate and ample space for the dancer's bodily movements. The different footing, the effect of the motion for my dancers who should perform on and in the water instead of dancing on reguler stage would certainly be quite different. For example, movement in a trash scene that is located on a dry rock will have a different result from moving on a slippery rock. Likewise, the effect of movement on dancers who are in flowing river water will be different from dancers who move in a swimming pool, which tends to be calmer. For the safety of the dancers, the staging location, especially the very specific dance space must also be fully observed and well recognized ahead of time by all dancers, so that it can be integrated according to the planning, along with the effort of revamping the concept of the choreography.

Apart from that, timing patterns is also important, which relates to the estimated staging time, the interval tempo between dancing in the river, and then move to the outpouring water, and finally dancing in the swimming pool under the spring water. Taking into account

of time allotted by the academic examiners, the performance goes well in accordance with the stipulations of time. In addition, time is also a determinant in calculating the duration of using the lighting as the performance is run out at night, so it needs appropriate lighting that is really adequate, thematically and dramatically supporting in accordance with the staging location, as well as the concept of the work.

The *patra* aspect related to the situation and conditions of this water dance involves a consideration regarding the sacred realm and profane spaces. The utmost important consideration of this dance performed in the sacred-water is specifically due to the involvement of women dancers. To secure the performance without violating its sacredness from possibilities of women dancers experiencing menstruation I had to prepare some backup dancers, especially during the second half of the performance that takes place in the main sacred area of the mandala, which must be avoided from any *cuntaka* impurity in Hinduism. Based on the conventional interpretation and agreement issued by the provincial Parisada Hindu Dharma, those who are called *cuntaka* impurity are those who are dirty with cloth or menstruation. During the time of *cuntaka* they are prohibited to enter the temple and all sacred spaces, including the holy byospheric sites. Borrowing Wiana's description, such *cuntaka* is often referred to as *kasebelan* unclean, which is related to *kasebetan* sadness. So, people who are declared *cuntaka* are those who experience menstruation and sexual abuse by one of their relatives who died (Wiana 2008, 32). Referring to this understanding, along the production of this choreography I carefully pay attention to the sacred aspects of this dance of sacred-water. Only in the first segment when the dance starts from the swimming scene down in the profane river, the dance is freed from such sacred consideration. Following the creative method of art work, the creative process of this dance continues into *makalin* implementing process, employing selected artistic media, including movemnets, motion, musical accompaniment, both sung narration and instruments, costumes, and several dance properties.

During the phased stage of *ngewangun* building/shaping the dance, it is complemented with *ngadungin* matching and harmonising, which is the stage of unifying the parts of the unitary form of the chorepgraphy. It is complemented by harmonizing with other musical elements, such as the place and properties used cohesively in the tune of cadense, rhythm and melody. The next phased stage is *ngalusin* revamping, correcting and solidifying movements and other elements that are still deemed inappropriate, to perfect the harmony of the whole dance. Next is the *maedeng* stage presentation, which is divided into (1) initial presentations in the form of dirty rehearsals, (2) clean rehearsals, and (3) culminates in the final presentation in the form of performance, as the last phased stage of a dance creative process. At this stage, the work is shown to be appreciated by the public audience, the art-loving community, as well as being tested by the board of examiners from different art institutions in Surakarta, Yogyakarta, Denpasar, and Indonesian Hindu State University.

Values and Social Impacts of the Dance

The creation of this sacred-water dance is expected to have a positive impact on many things related to Balinese living values and wisdom. Through this art work, I hope that many other potentials can be explored, to be further discovered and understood, namely the therapeutic potential or health potential of a work of art, both socially and individually. I believe, through the dance of sacred water, deliberately featuring culture and religion, the performance is able to embrace all members of the surrounding community, including the community members coming from outside the area. This is based on the integration of the strong fraternal unity that I have long been promoting with the surrounding community. As parts of my social protest against the current human mistreatment to water and earth, I deliberately conceive the underlying philosophy of this dance to publicly educate the people to cherish the environment, where environmental pollution is mostly caused by the use of unfriendly things that are not naturally helthy, especially plastic waste pollution. Thus, this dance of sacred water hopfully has a multi-dimensional mission and function; it does not only

meet the academic requirements for a Ph.D degree, but also meets the demanding need of society and promoting natural harmony. Thus, this newly created dance certainly has a positive impact on society, which may be elaborated as the following.

Strengthening the educational role of Balinese performing arts.

My observations on various performing arts events in Bali show the increasing loss of the educational benefit of various Balinese performing arts. Lately, Balinese performing arts, from classical, traditional, to modern, have increasingly lost their guiding function due to the domination of pleasure and entertaining role instead of functioning as art offerings on the Island of the Gods. I Wayan Dibia mentions changes in content and function of art works like this as a degrading change from *wacak* wisdom to *kocak* hilarious (see: Mudra, No.3 / III, 1995). In an article entitled: "From Wacak to Kocak: Notes on Changes in Balinese Performing Arts" Dibia said that currently the content of Balinese performing arts is increasingly dominated by hilarious acts to make the audience laugh. Serious scenes containing utterances according to literary reading (*wacak*) are now being drowned out by humorous (hilarious) scenes. It is said that by performing *wacak* art, the audience will get beneficial messages related to ethics, morals, mental, and spiritual which can be used as guidelines in revamping daily life. When they see hilarious art performances, the audience will only get entertainment in the form of funny scenes that make them laugh. In a performing arts presentation like this, the standardized storyline, or the messages plucked from the lontars, are turned upside down, only to make the audience laugh. In the book Bondres and Babondresan in Balinese Performing Arts, Dibia emphatically says: "For the past three decades, the Balinese performing arts stage has been enlivened by bebondresan art." (Dibia 2013, 1). From this expression it can be seen that funny scenes increasingly dominate Balinese performing arts offerings. The 60-minute show of this dance in and surrounding the sacred site of We Beji Langon ourpouring water is carefully designed as a *wacak* performance art. Although there are scenes that can provoke laughter in the audience, the portions are very small. The choreographer consciously do this so that this work can truly maintain the sanctity of Beji Langon spring water, and also that the problem of water pollution is not considered a joke but a serious critical problem. In early part of the dance, children littering into the river are reprimanded by the fish anglers (see image 6 below).



Image 6: Children littering into the river is reprimanded by the fish anglers (Photo: Agung Rahma Putra, 2019)

The growth of artistic creativity of young artist generation

This dance of sacred water involve 120 people, mostly young people between 7–23 year old. They were drawn from several dance studios and art communities, especially those surrounding Badung regency. The young artists involved in this work were selected from those who have a strong traditional (Balinese) art background but have high creative power and an innovative spirit. However, so far, most of them have only experienced performing on a conventional stage in the form of a performance stage, both in village halls, in schools, and in

Balinese art centers. For most of the performers of this work, dancing in the open river and spring water of Beji Langon is the first experience, which can certainly be further developed at many places elsewhere such as seen in this URL site <https://www.youtube.com/watch?v=gZ8eBx83Byg>.

Strengthening public awareness of water sustainability.

Since the beginning process of exploring Beji Langon holy spring water, there has been considerable attention from the community, especially in the area where this water source is located. Each of the creators and supporters held an exercise, all of whom looked seriously at listening to the scenes in this work.

Segment by segment, round by round, from phased stage of profane water to ordinary and until holy water, this dance of sacred water tells the story of the culture and religion of water in Beji Langon, from the form of yeh profane water, to the form of toya drinking water and tirtha holy water. The community members who witnessed this dance, from its preparation to its performance, are constantly reminded of the problem of water. These parts of the work also show the community about the existence of various types of water in this natural holy site. So, this can open the awareness of the community to find out about the existence of water in Beji Langon.

Promoting awareness to balance hydrosphere biospheric harmony

So far, the local people of Kapal village know that Beji Langon is a holy place that has a source of water that can be drunk or used as a means of ceremony. With this work, which links the life of the river water and the place where water is made, the local people are made aware of the water culture that exists surrounding the spring water of Beji Langon area.

Beji Langon water, in the view of the local people is a place of holy water which is of limited use to the local community. Not many people know that for a long time Beji Langon has been one of the places for the Puri Muncan Kapal family to perform spiritual purification. This shows that Beji Langon also has a historical background with the Puri Muncan Kapal family. With the awakening of the village community's awareness of the existence of Beji Langon, both as a place to get various types of water and spiritual purification for the puri family, the community members will be motivated to always preserve the water sources around their indigenous environment. For the local people who have a strong social relationship with Puri Muncan Kapal palace, they will certainly feel called and spiritually obligated to take part in guarding the spiritual purification of the site. When this has happened, Beji Langon's sustainability will be maintained.

Socio-Cultural and Religious Impacts

The impact of this dance can be seen in the social, cultural and religious aspects. From the social aspect, the dance of sacred-water obviously fosters a social attitude, namely social solidarity. This refers to the involvement of many people in the work, either directly as performers or indirectly by providing personal services and necessary means. We can see the role between communities that can indirectly build social ties, both between artists and residents. The art production also presents strong social values by highlighting aspects of the harmonious relationship between humans and others, the environment and God/Goddesses.

It is clear that culturally this artistic creativity fosters a cultural spirit. This work indirectly is a medium for preserving arts and culture that breathes Hinduism with bunch of the wisdom in it. This dance is very important in strengthening the cultural side as a medium for fostering love for arts and culture. In addition, this work has been born from the *cipta* creative impulse, *rasa* sensibility and *karsa* initiative of the choreographer along with all the artists involved in it. The result of this process, in fact, is a relevant cultural instrument used as a cultural reference for other artists who want to create works of art related to ecology, in this case is water.

Scientific Impact on Its Ontology, Epistemology, and Axiology

Describing the scientific impact of this dance of sacred-water cannot be separated from the scientific criteria of science philosophy, namely ontology, epistemology, and axiology. Ontology is always related to the object of the science; epistemology is related to the philosophical examination of human knowledge, and axiology is related to the philosophical values of specific knowledge for people well fare or humanity.

From the ontology aspect, it can be seen that this work is an art object in which there is a culture that was born from human creativity, taste and initiative. As an object, this work is of course very useful in the aspects of developing science related to art and culture. It is also possible that this work can be used as a basic reference for artists to develop their scientific domains properly.

In the ontology aspect, this work can also be used as an object of study in terms of developing arts and culture based on religious aspects. In the future, the study is not only related to art studies, but also integrated with other value studies, so that it can develop art science in a broader direction and scope. Employing a comparative method of creation based on Balinese cultural sources could be an important finding in the development of art-made ontologies, so that it has an impact on strengthening the art-culture science system.

Seeing the epistemological impact of this work can be seen from several steps of creation, both from the planning, designing, organizing process to the concept and method of creation. All of this is reflected in a systematic and well-structured knowledge design pattern. Especially when viewed between the description and the realization of this art work, it is reflected in a very harmonious form. This means that what is described in the work description is in accordance with the work that was performed at Beji Langon spring water.

Ultimately, the axiological impact of this dance of sacred-water is some values that have been publicly performed and academically examined through my Ph.D dissertation. In this context the axiology refers to the outcome and output implications of the work. Of course there are many implications that are raised, such as a scientific proof regarding the water of Beji Langon, which turns out to have changed the content in it, when it undergoes a purification process called tirtha. Another implication is referring to several things that have been described in this chapter. Thus, the work of this dance of sacred-water becomes an important work not only to produce works in the dance artistic aspect, but also to cover related works in ecological, cultural, religious messages related to Balinese culture, which caters a bunch of significant values and meaning. Therefore, this work does not only talk about art and culture, but also relates to other socio-cultural practices as reseach findings and the important themes carried along with this work.

Ordinary Toya and Holy Tirtha in a Scientific Perspective

In this sub-discussion, I would like to present the laboratorium examination of some water content in Beji Langon. This solely departs from my curiosity about the content changes from toya ordinary water to tirtha holy water. The results of this lab start from taking water samples at Beji Langon until the test is carried out through the process of making tirtha according to Hindu religious practices in Bali. The water sample is treated as a process of turning toya into kumkum ritual water by mixing sandalwood in it. Water of Beji Langon has now become toya kumkum mixed with sandalwood, fragrant pandanus, flowers and spell incantations. It is followed by creating holy water (ngukup tirtha) by combining toya kumkum, sandalwood, fragrant pandanus, flowers, mantras and music taken from the music of We Beji Langon site at the end.

Based on the test results of Beji Langon's lab sample examination, it can be seen the changes of Nitrate, Total Dissolve Solid, and the power of Hydrogen in the water as an important ingredients to distinguish whether the water is yeh profane or toya ordinary or tirta holy water. This proves that the procession of consuming enough tirta accompanied by certain mantras and music will be able to change the water content, so that tirta, as it is in the Hindu tradition in Bali, can be stated as clinically tested as water that is suitable for drinking and good for health.

CONCLUSION

To conclude the description of this sacred-water dance I would like to reiterate the following.

This dance of sacred-water is a work of art that uses a site-specific concept because it was created based on the inspiration of the atmosphere, energy, and is carried out in the sacred spring water of Beji Langon in Kapal village, Mengwi district, Badung regency - Bali. The goal of creating this dance is to build public awareness of the importance of water. One way to achieve this goal is to revitalize the culture of water, especially that which has grown up in Beji Langon. This water culture concerns the use of water as ordinary water for daily needs (yeh), water for ceremonial religious facilities (toya), and water for spiritual purification (tirta).

Creating dance of sacred-water is a form of artistic and academic creativity as choreographer in pursuing various types of Balinese performing arts. As an artist who lives in a Balinese cultural environment, the I feels compelled to develop elements of Balinese culture, including the performing arts, into new works, by incorporating contemporary messages, without neglecting Balinese cultural identity. In addition to educating, this work is also intended to encourage the spirit of creativity of the young Balinese generation, especially those who are involved in this dance production. Through this work, I want to arouse their creative power by providing experiences for acting, dancing and playing gamelan, in the open, in a special place, a place of holy water, which has never been used as a performance arena before.

This dance of sacred water is a form of my critical protest and recommendation over the mistreated environment, especially for the preservation of water sources. In various mass media, many have expressed that today many water sources have been contaminated by toxic wastes which make water unhealthy for consumption or for other needs by the community. By creating a unique dance at Beji Langon spring water, I intend to invite the community, especially the people of Kapal village, to always preserve Beji Langon which will ultimately lead to the preservation of the water sources in this place.

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