

The Meaning of *Legong Dedari* Performance in Banjar Abian Nangka Kaja, Kesiman Petilan, East Denpasar

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The *Legong Dedari* is one of the sacred dances performed by the Balinese Hindu community at Banjar Abian Nangka Kaja, Kesiman Petilan Village, East Denpasar. Despite the fact that this dance is frequently performed for ceremonial offerings, no one has studied the *Legong Dedari* dance. This article aims to discuss the form and meaning of the *Legong Dedari* dance. The data sources for this research were the *Legong Dedari* dance performance itself, the dancers, musicians, traditional leaders, village elders, and the local community, who were selected based on purposive sampling and snowball techniques. All the data that has been collected through observation, interviews, and literature studies was analyzed descriptively and qualitatively using structural-functional theory and aesthetic theory. The results showed that the *Legong Dedari* dance, which is a *wali* dance (sacred dance), is presented in the form of a loose dance. This can be seen in the manner of presentation, fashion make-up, performance structure, and musical accompaniment. The *Legong Dedari* dance, which is danced by three female dancers who use delicate princess make-up, is accompanied by *Gamelan Gong Kebyar*. The community in Banjar Abian Nangka performs this *Legong Dedari* dance during *piodalan* ceremonies in the local area, along with *Ratu Ayu's sasuhunan* on *Tumpek Wayang*, *Tumpek Uduh*, and when a prolonged disaster occurs. The local community has continued to preserve the *Legong Dedari* Dance because the dance contains religious meaning, aesthetic meaning, social meaning, & ecological meaning.

Keywords : Meaning, Legong Dedari Dance, Kesiman Petilan.

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INTRODUCTION

In addition to its natural beauty, Bali also possesses a distinct culture (Pradana and Pratiwi, 2020). Local and foreign cultural arts interact in each of Bali's regions. The evolution of Balinese sculpture, painting, theater, literature, music, and dance is ongoing (Ruastiti, 2021; Ruastiti, 2022).

The arts and culture are important, particularly dancing and the performing arts. The art of dance is used not just for entertainment, but also in traditional ceremonies. Dance is a gift in Balinese ceremonies (*yadnya*). *Yadnya* adhere to the Hindu tenets of philosophy (*tattwa*), ethics (*susila*), and rituals (*upakara*). Spiritually, *yadnya* indicates seriousness and profound sincerity on the part of the performer of the rite. In the framework of self-sublimation, *yadnya* is not only a ritual, but also a symbolic act. *Yadnya* was sacrificed in accordance with the *Weda* and with faith in a suitable offering (*satvika yadnya*). The Hindus of Bali employ this strategy for each *yadnya*. Water, fire, flowers, and fruit are included as ingredients (Wiana, 2002).

The preservation, cultivation, and development of Balinese traditions, arts, and civilizations. Current performing arts are influenced by the 4.0 Industrial Revolution. The Industrial Revolution 4.0 encompasses artificial intelligence and rapid modernization, all of which have an impact on the economy, industries, government, and politics. The industrial revolution transformed human labor from physical and conventional to intelligent, practical, and digital. Entering the fourth industrial revolution, traditional performing arts in Indonesia tend to be neglected by modern society, although Balinese customs and cultural arts appear to persist, thrive, and even flourish. Balinese arts and culture are capable of adapting to tourism-related changes (Pradana, 2018; Pradana and Parwati, 2017; Pradana and Pratiwi, 2020). The Balinese Hindu community in Denpasar still performs the Legong Dedari dance at Banjar Abian Nangka Kaja in East Denpasar.

As Balinese traditions, arts and culture continue to remain and bloom, the sacred *Legong Dedari* dance at Banjar Abian Nangka Kaja, Kesiman Petilan Village, East Denpasar continues to exist and grow. Animo, which is linked to social requirements and benefits, is responsible for social support. Animo is a community urge to replicate a cultural manifestation (Pradana,

2022a). Aspects of culture may contribute to socially imposed privileges for recognizing significant events and sustaining institutional strength (Pradana, 2021; Pradana, 2022).

The Balinese value art and culture highly. As stated in Bali Regional Regulation No. 5 of 2020, arts and culture are utilized as the identity of the Balinese people or as the primary capital of Balinese cultural tourism, which promotes the traditional cultural life of the Balinese Hindu people. Tourism activities must be consistent with local culture and Hinduism's ideals. Balinese culture, which includes traditional arts and religious activities, captivates Bali's visitors (Ardika, 2004; Suradnya, 2006). As mentioned by Pradana (2019), tourists go somewhere because there is a tourist charm.

In accordance with Balinese tourism life, Balinese arts and culture, specifically performance arts, are divided into three categories : the major sacred dance (*wali*), the complement sacred dance (*bebali*), and the *balih-bali* dance or dance as an entertainment art (Bandem, 1983). The Balinese consider the *wali* dance to be the most sacred of the three dance categories in Bali, and it is performed during traditional ceremonies.

The *Renteng* dance is performed by the community of Batumadeg Village, Nusa Penida (Ruastiti et al., 2021), whereas the *Dewa Ayu* dance is performed by the Hindu community of Pemutiran Village, Buleleng. The *Legong Dedari* dance in Kesiman Petilan Village, East Denpasar. Some of these historic dances are still performed during Balinese Hindu festivals, according to proponents. Balinese Hindus believe that sacred dances are a gift to *Ida Sang Hyang Widhi*, who has bestowed lifelong protection, safety, strength, wealth, and happiness.

In Kesiman Petilan Village, East Denpasar, the Hindu community performs the *Legong Dedari* dance. A religious dance performed on *Tumpek Wayang* and *Tumpek Uduh* holidays. This article will cover, with connection to the *Legong Dedari* Dance: (1) how the dance is performed in Banjar Abianangka Kaja, Kesiman Petilan Village, East Denpasar?; and (2) what does the performance mean?.

RESEARCH METHODOLOGY

Legong Dedari is one of the sacred dances

practiced by Hindu Balinese in Kesiman Petilan Village. Legong Dedari dance is a type of guardian dance still practiced by the Hindu community in Banjar Abian Nangka Kaja, East Denpasar; and the sacred dance performed on *tumpek wayang* day is significant to the Hindu community's way of life.

In order to complete qualitative research, the data were utilized in three ways: (1) by observing *Legong Dedari* dance performances; (2) by studying relevant books, scientific journals, and research reports; and (3) by conducting in-depth interviews with performers and observers of performances. All gathered information was analyzed qualitatively and presented descriptively using structural functional theory and aesthetic theory.

RESULTS & DISCUSSION

Legong Dedari Performance Forms Are Existing

In Kesiman Petilan Village, East Denpasar, the sacred Hindu dance, *Legong Dedari* is performed. This dance is performed on *Tumpek Wayang* and when members of the community take their vows. As a *wali* dance, *Legong Dedari's* production is one-of-a-kind : (1) The *Legong Dedari* Dance includes the *pepeson* phase, which commences with the leaning figure and concludes with the *Legong* figure. Leaning hands *Legong* the fan and exits the circle after a period of dancing; (2) The *pengwak*, which is the main part of the *Legong* dance in an abstract form; (3) The composing part, which is where the story is introduced, specifically between *Prabu Lasem* and *Rangkesari*; (4) The stylus part, where the dance moves and accompaniment music are more dynamic or fast; (5) *Pengipuk* section describes *Prabu Lasem* seducing *Rangkesari* to be his wife; (6) The crying section describes *Prabu Lasem's* fear of war and his journey to the battlefield; (7) The fighter section depicts *Prabu Lasem* ready to fight against *Prabu Daha*, *Rangkesari's* brother, but is intercepted by an eagle as a sign that he will accept defeat; and (8) the *pekaad* section, which is the *Legong* dancer approaches from the back of the stage, while *Ratu Ayu's* ceremony takes place on the ground. Then, the two *Legongs* meet in front of *Ratu Ayu*, and the dance concludes with the *Legong* dancers accompanying *Ratu Ayu's* ceremony remaining in the background.



Figure 1. Legong Dedari Dance
(Source : Manik Suryani, 2021)

Legong Dedari was performed at the Banjar Abian Nangka Kaja Hall, Kesiman Petilan Village during the *piodalan* on *Tumpek Wayang* day and during the *piodalan* at Banjar Abianangka Kaja, specifically *Tumpek Uduh*, as well as when the community was struck by a prolonged disaster. In other locations, *Legong Dedari* is titled *Daha Bunga* or *Bajang Cerik*.

Prior to dancing, there is a ceremony during which *romon* activities such as washing clothes or using a clothesline are prohibited. *Legong Dedari* dancers can't dance other genres or outside Banjar Abian Nangka Kaja. Before a change in dancers, they cannot clip their hair.



Figure 2. The action of Legong Dedari Dancers for the Sanctity of the Ceremony at the Temple
(Source : Manik Suryani, 2021)

After the dancers reach adolescence and begin menstruation, they meditate, are replaced by other young dancers, and bid farewell, so ceasing to be *Legong Dedari* dancers. *Gamelan Gong Kebyar*

joins *Legong Dedari*. This *barungan*, *kebyar*, which means swift, abruptly quick, and loud, may produce melodious and spirited *gamelan* (Ruastiti, 2013; Ruastiti, 2017). The dance form and choreography of *Legong Dedari* are unique. The structure of an object is its pattern or collection of organized parts. The "structure" of a work of art refers to how its basic elements are ordered to be observable. The arrangement of elements in works of art creates a sequence or pattern. *Legong Dedari* dance in Banjar Abian Nangka Kaja:

- 1) *Agem* is the primary posture in Balinese dance, with one hand placed at eye level. Using the *agem*, the right hand is placed at eye level and vice versa.
- 2) The *agem* position rises and falls at a single point in *luk nerutdut*.
- 3) *Nyeledet* involves a movement of the eyes and chin.
- 4) When the base of the neck moves rapidly to the left and right, *Gulu Wangsul* is present.
- 5) The *Ngitir* is a quick hip motion.
- 6) *Nyeregseg* is a quick leg movement that is performed by lifting both feet and stepping to the right or left.
- 7) *Ngumbang* is a walking style characterized by head movements to the left and right.
- 8) *Ngejat Pala* is a rapidly executed shoulder shake.
- 9) *Ngelo* is a relaxed movement of the body from the feet to the head and to the right and left.
- 10) *Ngepik* is the alternating movement of the right and left wrists.
- 11) *Tanjek Panjang* is a right or left posture with the right or left hand extended straight to the side and a slightly stooped torso position.
- 12) *Tanjek Ngandang* refers to the movement of the right or left *agem* to the right or left.
- 13) *Nyeleog* is a backward movement performed with the body, hands, and legs lowered.
- 14) *Ngeliput* is a fan-rotating wrist movement.

15) *Ngenjet* is the movement of the hands downwards and downwards accompanied by neck and body movements.

16) *Ngubit* is a wrist movement to pinch under the armpit (right or left).

17) *Ngepel* is carrying an outwardly facing fan.

18) *Ngekes* holds the fan inwards and places it in front of the milk.

The Meaning of The *Legong Dedari* Dance

Balinese Hindus value the performing arts immensely, especially dancing. *Legong Dedari* is comprised of local knowledge or a collection of cultural values that are significant to Balinese Hindus who support it. As a system of cultural values and meanings, performing arts are suitable behavior recommendations (Pradana, 2012). The local community's cultural value system is a more tangible system of human conduct (Pradana et al., 2016).

Human beings have an innate desire for meaning. Arts in culture, particularly performing arts, are essential to the Balinese because they contain values of balance, *karma*, habits, sustainability, and beauty that relate to contentment or joy (Artandi, 2004; Pradana and Ruastiti, 2022). This dance has religious, aesthetic, social, and ecological significance.

a. Religious Meaning

The *Legong Dedari* dance is a holy ritual. *Legong Dedari* is a method of worshipping God Almighty, *Ida Sang Hyang Widhi*, in all of his manifestations so that he may provide positive energy, safety, prosperity, and peace for the existence of the Banjar Abian Nangka Kaja community. A ritual procession is done before to the *Legong Dedari* dance.

The performance of *Legong Dedari* is influenced by trance. *Dalem Wongan* and *Taman Beji Musen's sasuhunan* animated heaven. *Legong Dedari Gelungan* is kept at *Manik Aji* Temple in East Denpasar. The local community thinks that the *Legong Dedari* performance can bolster *Sraddha Bhakti*, or faith in God's omnipotence (*Ida Sanghyang Widhyang Wasa*). Humans believe in God because the supernatural power and the afterlife. According to Koentjaraningrat (1987), sincere performance of the *Legong Dedari*

dance presented by *Abian Nangka Kaja* would result in good fortune.

b. Aesthetic Meaning

The *Legong Dedari* dance is religious and lovely. Beauty is a feeling of pleasure, satisfaction, happiness, and these emotions are highly powerful, leaving one transfixed, and enthralled, even if they have been experienced previously. There are three fundamental ingredients and two types of beauty in art objects and events. Djelantik (1999), identifies form, mass, and presentation as the three elements of beauty. Furthermore, there are two types of beauty. Natural beauty that was not created by humans and human-made beauty, also known as art (Djelantik, 1999). According to Sobur (2001), the *Legong Dedari* dance involves a sign that signifies beauty, which contributes to the reverent spirit of the Balinese Hindus who support this sacred dance.

c. Social Meaning

Third, *Legong Dedari* dance encourages solidarity. The krama banjar uses *Legong Dedari* to unite natives and immigrants in Banjar Abian Nangka Kaja. This attitude of tolerance and collaboration is exhibited by the Banjar Abianangka Kaja community, who jointly deliver offerings and carry out the traditional parade before and after the performance. By performing the *Legong Dedari* Dance, belonging and tolerance are preserved and linked, creating a tie of brotherhood among community members.

The *Legong Dedari* dance entertains, teaches, and unites (Sedyawati, 2006; Ruastiti, 2021). Through arts and culture, like the *Legong Dedari* Dance, unity, social emotion, and teamwork can be boosted. Usman (2004) says, *Legong Dedari* dance enhances communal connection, togetherness, and equilibrium. *Legong Dedari* dances boost social mood, camaraderie, and collaboration in *banjars*.

d. Ecological Meaning

To balance or harmonize the universe is the ecological significance of the *Legong Dedari* dance. On *tumpek wayang* (Balinese performing arts day) and *tumpek uduh* (Balinese plant day), *Legong Dedari* performances are meant to negate negative energy and generate good energy. As tokens of gratitude for every gift received. On

Tumpek Wayang, a ritual rite combining *wayang*, *barong*, *rangda*, masks, and *gamelan* is held. This ritual expresses appreciation to *Sanghyang Taksu* (Suamba, 2007:44).

Locals believe that the *Legong Dedari* dance may cleanse (*Nyomia*) and neutralize nature and all of its elements for the welfare, tranquility of Hindus in Banjar Abian Nangka Kaja. If Banjar Abian Nangka Kaja performs *Legong Dedari* on *Tumpek Wayang*, tragedy would ensue. In 2021, Wiriani, a former *Legong Dedari* dancer, said :

"..There was a conflict and the situation became stormy when the *Legong Dedari* dance was not performed at a sangkep in the Banjar," says my leader of Manik Aji Temple, Kesiman Petilan. Since then, people believe that the *Legong Dedari* dance must be performed in order to maintain harmony between the community and the natural environment..".

The Legong Dedari dance is a beautiful expression of art and religion. A sense of beauty is a psychological and emotional experience that, according to aesthetic theory, results in a transcendental psychological element (Noorwatha, 2018). This dance is maintained by the Hindu community in Banjar Abian Nangka Kaja, East Denpasar as part of their religious practices. The local Hindu community considers the Legong Dedari dance to be an offering to Ida Sang Hyang Widhi who has granted protection, safety, strength, riches, and life satisfaction.

DISCUSSION

Traditional Balinese Hindu principles are compiled in *Legong Dedari*. *Legong Dedari* is a trance performer. *Legong Dedari* was performed at Banjar Abian Nangka Kaja Hall in Kesiman Petilan Village on *Tumpek Wayang* day, *Tumpek Uduh* day, and when the village suffered a protracted tragedy.

The reverence of the Balinese Hindus who support *Legong Dedari* is enhanced by the beauty of its symbol. The *Legong Dedari* dances boost the morale, camaraderie, and cooperation of the banjars. The *Legong Dedari* dance brings the universe into balance or harmony. The *Legong*

Dedari dance is an offering to Ida Sang Hyang Widhi, who has bestowed protection, safety, strength, wealth, and life fulfillment.

CONCLUSIONS

The Legong Dedari dance, according to the discussion, is a *wali* dance (performed by three princess-masked female performers. This sacred dance is performed during the *piodalan* and *Ratu Ayu sasuhunan* on *Tumpek Wayang* day, *Tumpek Uduh*, and when a prolonged disaster happens. The Banjar Abian Nangka Banjar perform a *Legong Dedari*. This is evident in the presentation, wardrobe, performance structure, and musical accompaniment. While three women dance *Legong Dedari*, *Gamelan Gong Kebyar* plays.

Due to its religious, aesthetic, social, and ecological significance, the residents of Banjar Abian Nangka have conserved the *Legong Dedari* dance. The *Legong Dedari* Dance, which embodies great ideals, must be protected and preserved.

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