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The Existence of the Rejang Kahyangan and Baris Ireng Dances as Cultural Identities in the Village of Pakraman Tengipis, Bali

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Abstract

The objectives of this study are (1) To explain the form of Rejang Kahyangan and Baris Ireng dance performances in the context of the culture of the Tengipis Village community, and (2) To analyze the symbolic functions contained in the Rejang Kahyangan and Baris Ireng Dances which reflect the cultural identity of the Tengipis Village community. The qualitative research method was chosen to narrate the phenomena that occurred in the field with research data sources obtained from dancers, gamelan players, traditional elders, community leaders, and other documents related to the results of previous research. Data collection techniques were conducted through observation, interviews, documentation, and focus group discussions. The results of the study showed that (1) the form of the Rejang Kahyangan and Baris Ireng dance performances consists of three main patterns, namely pepeson (dancers entering the performance area), pengadeng (the middle part of the performance accompanied by music that tends to be slow tempo), pekaad (the part where the dancers have finished the performance and leave the performance area) ; (2) the second research result, namely the symbolic function reflected in the Rejang Kahyangan and Baris Ireng dances, consists of two main functions, namely the primary function and the secondary function.

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1. Introduction

In Balinese culture which is based on Hindu values, art has a very important role in maintaining tradition. Every religious ceremony by Hindus never leaves the elements of art. One of the arts that is very closely related to Hindu ceremonies in Bali is dance. Balinese dance is a branch of performing arts that is inspired by Balinese cultural values (Karthadinata, 2006). This is because the dances in Bali have different characteristics, choreographic structures, and performance functions as a form of creativity, feeling, and will of the Balinese people and artists (Trisnawati, 2020). Dancing is an important part of society so that dance is always used in various activities in life (Pratama, 2020). In addition to being a means of entertainment that is seen for its beautiful form, dance also functions as a means of supporting religious and cultural activities in Bali (Karthadinata, 2006; Suardana et al., 2018).

Traditional Balinese dances used to accompany religious ceremonies can be divided into three types, including the wali dance , the bebali dance , and the balih-balihan dance (Bandem, 1980; Dibia, 2008). The wali dance is a dance whose performance is carried out in accordance with the progress of the yadnya ceremony. This dance contains religious symbols, such as the baris gede dance, pendet, rejang, sanghyang. The bebali dance is a dance that supports the course of the ceremony as an accompaniment. This dance is performed along with the course of the ceremony, the dances are the sidakarya mask dance, bondres, and wayang wong. The balih-balihan dance is a dance that is not classified as a sacred dance, it only functions as an entertainment and spectacle dance. The dances include the legong dance, janger dance, and jogged dance (Arini, 2012).

Based on its type, the wali dances that are always involved in religious ceremonies are the rejang dance and the baris dance (Budiarsa, 2020). The rejang dance is one of the obligatory dances performed during Hindu religious ceremonies in Bali. Baris dance is one of the various types of dances that are very important in Bali because historically it can function as part of religious ceremonies, accompanying a series of religious ceremonies to mere entertainment. The word "Baris" means deret, leret, lapangan, and banjar. Baris also means a troop of soldiers (army unit) that has been prepared for war (Bandem, 1983; Putra, 2022). Rejang and baris dances can be categorized into regional cultural heritage that is tangible, namely that which can be touched, in the form of concrete objects, generally objects that are the result of human creation and created to meet certain needs. These needs can be in the form of traditional art in relation to religious ceremonies that are created (the result of reconstructive creativity) and traditional magical art (art that is believed to present a magical spirit) (Yudabakti, 2007). One of the various Rejang and Baris dances that is quite interesting to examine and analyze in more depth is the Rejang Kahyangan and Baris Ireng dances in Tengipis Village, Payangan, Bali as the object of research in this article.

The Rejang Kahyangan and Baris Ireng dances are sacred arts located in the Tengipis Village, Buahan Kaja Village, Payangan, Gianyar, Bali. It is not known for certain when this art existed and by whom it was created. Although its existence cannot be ascertained, according to the Head of the Buahan Kaja Village Customary Village (interview results, June 6, 2023), it was reported that the Rejang Kahyangan and Baris Ireng dances have existed since the ancient Balinese era as a medium to ask for fertility. In line with this information, Jero Mangku, who is the priest at Batu Kapas Temple, the temple where the dance performance took place, explained that the Rejang Kahyangan and Baris Ireng dances are sacred dances created based on the myth of the black monkey that destroyed the villagers' crops, to neutralize the damage caused by the black monkey, an offering was made in the form of a rejang and baris dance performance using costumes that resemble the color of the monkey, namely black. This story is believed to exist by the people of Tengepis Pakraman Village, so that at every Pujawali (commemorating the anniversary of the Temple) the Rejang Kahyangan and Baris

Ireng dances are always performed because these dances are believed to have their own meaning in the lives of the people who can be trusted to restore soil fertility and the welfare of the residents.

The existence of Rejang Kahyangan and Baris Ireng dances in the Tengepis Village, Payangan is indeed quite unique and interesting. There are many things that can be discussed and studied from this research object. To avoid broadening the discussion, the problems in this research object are formulated as follows; (1) What is the form of the Rejang Kahyangan and Baris Ireng dance performances in the cultural context of the Tengipi Village community? and ; (2) What are the symbolic functions contained in the Rejang Kahyangan and Baris Ireng Dances that reflect the cultural identity of the Tengipis Village community?

The purpose of this study is to determine the form, function, and noble values contained in the Rejang Kahyangan and Baris Ireng dances that have been passed down from generation to generation to form the cultural identity of the people of Pakraman Tengepis Village, Payangan, Bali. This study is expected to be useful theoretically which is more related to science, and useful practically which is more related to the problems of everyday life practically and contextually. Theoretically, this study has the benefit of providing information about the existence of the Rejang Kahyangan and Baris Ireng dances in Pakraman Tengipis Village, Payangan, Bali and this study can provide a comprehensive explanation and can be accounted for academically so that it can increase and strengthen the belief of the people of Pakraman Tengipis Village as the owners of the dance. Furthermore, practically, the results of this study can be used as a reference to preserve and maintain the existence of art since ancient times so that it does not become extinct due to the development of the times, technology and science, and the results of this study are expected to be used as reading material, references, literature reviews, and guidelines in writing other scientific papers.

2. Method

In this study, qualitative research methods were used to obtain data sources regarding the existence of Rejang Kahyangan and Baris Ireng Dances in Tengipis Village, Payangan, Bali. According to Kirk and Miller (Moleong, 2016:4), qualitative research is a research approach in social sciences that fundamentally depends on observations of humans both in their area and in their terminology. The application of this method begins with the preparation of research, the implementation of data collection, and data analysis. Qualitative research emphasizes observation, in-depth interviews and documentation as data collection techniques in order to find out the procession depicted in the research object.

To obtain the above data, a data collection method was carried out through field research. Field research was conducted because the phenomenon being studied is still alive and developing in society. To obtain field data, researchers use theoretical assumptions as a basis for searching for and obtaining data in accordance with the problems that are the objects of research. Theoretical assumptions are based on the general description that researchers have based on the problems to be studied. The theoretical assumptions in this case are the Aesthetics theory, the Ananda Lango Spiritual Creativity theory, and the Semiotics theory supported by the concept of Existence, Rejang Kahyangan and Baris Ireng Dance, and Cultural Identity.

Data analysis in this case begins with sorting data, classifying data, then synthesizing and looking for patterns to find relationships between one data and another. From that relationship, meaningful data can be analyzed to determine general findings that are real and specific findings that are not real. In the functional theory developed by Robert K. Merton, (Sulistiawati & Nasution, 2022)it is stated that there are real functions (manifest) and hidden functions (latency). Both functions can provide clues to symbolic findings about the Rejang Kahyangan and Baris Ireng dances in the Tengipis Village, Payangan, Bali.

3. Discussion

Forms of Rejang Kahyangan and Baris Ireng Dance Performances in the Cultural Context of the Tengipis Village Community, Payangan, Bali.

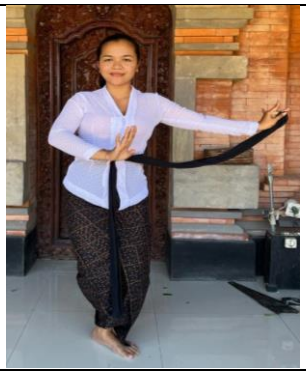
The form of dance performance can be categorized into various types based on the purpose, place, and form of presentation. Jazuli (Jazuli, 2016)stated that in general, there are several forms of dance performances that are often encountered, including; (1) Solo dance, namely a dance performance performed by one dancer; (2) Paired dance consisting of two dancers who work together to convey a certain story or theme. The interaction between the two dancers is very important in this form of dance ; (3) Group dance, the form of performance involves more than two dancers, which can consist of a number of dancers who work together to convey a theme or story. Group dance can be in the form of mass dance involving many dancers, such as traditional dances that are often performed in traditional ceremonies.

The Rejang Kahyangan and Baris Ireng dances are danced in groups of 40 to 50 dancers. According to the inherited tradition, the residents of the village of pengarep (villagers who are required to bring offerings) of approximately 50 families in the Tengipis Traditional Village are required to dance the Rejang and Baris dances. The Rejang Kahyangan dance is danced by the residents of the village of pengarep istri (female residents), and the Baris Ireng dance is danced by the residents of the village of pengarep lanang (male residents), except for those who serve as prajuru (village officials).

The variety of movements presented in the Rejangan Kahyangan dance is arranged into three main parts, namely pepeson (the part when the dancer enters the performance area), pengawak (the core part when the dancer is performing the dance) , and pekaad (when the pengahung and dancers leave the performance area). However, from these three patterns, the variety of movements presented is not so different. Because in essence the movements presented are repetitive movements, the only difference is in the rhythm or tone of the accompanying music. The following will explain in more detail the variety of movements presented in the Rejang Kahyangan dance:

Table 1. *Variety of Rejang Kahyangan Dance Movements*

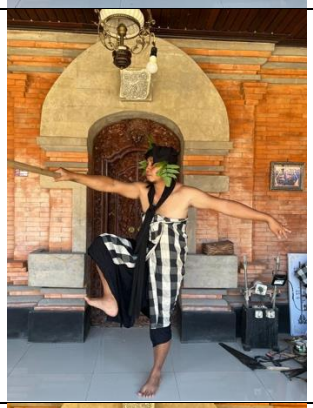
No	Motion Picture Variety	Movement Name	Information
1		*Right Agem*	Agem is the main attitude in the Rejang Kahyangan dance performance. Right agem is done by placing the left foot in front of the right foot, and the right foot becomes the support. The left hand is in front of the navel and the right hand is on the right side parallel to the dancer's breasts.
2		*Left Agem*	Left agem is the opposite of right agem. It is done by placing the right foot in front of the left foot, and the left foot becomes the support. The right hand is in front of the navel and the left hand is on the left side parallel to the dancer's breasts.
3		*Miber*	*Miber* is a movement that makes it seem as if the dancer is flying. This movement is a movement that begins with the foot stepping forward followed by the movement of the right hand and the left hand above the head in a wing-like shape.
4		*Nyemak Selendang*	*Nyemak selendang* (taking the shawl) is the movement of the dancer taking the shawl, with a slight gentle swing from bottom to top. The scarf is held with the right hand and then the left hand is in front of the dancer's chest. The position of the right foot is in front of the left foot with the body in a *ngaed position* (low position)

5		*Ngentung selendang*	*Ngentung selendang* (taking off the shawl) is a movement of the dancer who is throwing away the shawl, with a little gentle swing from top to bottom. The shawl is held with the left hand then the right hand is in front of the dancer's chest. The position of the left foot is in front of the right foot with the body position *ngaed* (low position)

Next, the variety of Baris Ireng dance movements also consists of three parts, just like the Rejang Kahyangan dance. The pattern of the Baris Ireng dance movements consists of; agem, moving agem, ngeseh, perang, ngupek lantang, melingser. From several movement patterns, they are then arranged and presented into three parts, namely; pepeson (the part when the dancer enters the performance area), pengawak (the core part when the dancer is performing the dance), and pekaad (when the pengahung and dancers leave the performance area). The following will explain in more detail the variety of movements presented in the Baris Ireng dance:

***Table 2**. Variety of Baris Ireng Dance Movements*

No	Motion Picture Variety	Movement Name	Information
1		*Nayog*	The nayog movement is a walking movement in the Baris Ireng dance. It is done by having a low body position (*ngaed*), with the right and left feet parallel (*tapak sirang).* *on*), which is then carried out in alternating walking movements. Right hand holding the base of the spear, and the left hand holding a scarf.
2		*Nengkleng*	The *nengkleng* movement is a transitional movement that can be used to move between one agem and another. This movement is done in the following way. The body position is upright, the right hand holds the base of the spear and the left hand is on the waist. The right leg is lifted parallel to the knee, while the left leg becomes the support.

3		*Ngayor*	The *ngayor* movement is a movement that is done as a sign that you will go to war. The dancer's right hand Holding the middle part of the spear, The left hand holds the bottom of the spear. The spear is in a horizontal position with the tip of the spear higher than the base. The right leg is raised parallel to the knee of the right leg. left dancer.
4		*Ulap-ulap*	The *ulap-ulap* movement is a movement that symbolizes alertness. The right hand holds the butt of the spear, the left hand is parallel to the dancer's forehead, as if he is monitoring the enemy's movements. The left leg is lifted parallel to the knee of the right leg, while the right leg becomes the support.
5		*Perang*	The *perang* movement symbolizes the movement of war by wielding a spear. The movement is done by lifting the right leg parallel to the knee of the left leg. The dancer's right hand holds the base of the spear, the left hand stretches to the left side. The spear is in a horizontal position with the tip of the spear higher than the base.
7		*Ngintip*	The *ngintip* movement symbolizes the surveillance movement. It is done by the dancer's body bowing down, the right and left hands holding a spear. The position of the right and left feet is parallel.

Symbolic Functions Contained in the Rejang Kahyangan and Baris Ireng Dances that Reflect the Cultural Identity of the Tengipis Village Community

Symbolic function refers to the role or meaning conveyed through symbols in the Rejang Kahyangan and Baris Ireng dance performances. A symbol is something that has more meaning than just its physical form and can represent certain ideas, concepts, or values (I. W. K. Adnyana et al., 2023). In this case, the symbol serves to communicate messages that cannot always be expressed directly with words.

In the context of art, culture, and education, symbols are often used to convey deep meanings or to represent complex ideas or emotions (Adnyana et al., 2019). The symbolic functions contained in the Rejang Kahyangan and Baris Ireng Dances that reflect the cultural identity of the Tengipis Village community can be explained as follows:

a. The Primary Function of the Rejang Kahyangan and Baris Ireng Dances

The Primary Functions of the Rejang Kahyangan and Baris Ireng Dances are as; ritual means, cultural inheritance, and aesthetic presentation. The following will be explained and analyzed further regarding the three primary functions in the Rejang Kahyangan and Baris Ireng Dances; (1) Ritual means, the Rejang Khayangan and Baris Ireng dances are sacred dances that are performed in the context of religious ceremonies, especially during Piodalan (anniversary) at the Batu Kapas Temple, Tengipis Village, Payangan, Gianyar. This dance is performed every year on Buda Umanis, wuku Julungwangi. As part of the religious ritual, the Rejang Khayangan and Baris Ireng Dances aim to pray for safety, fertility, and prosperity for the people of Tengipis Village. In this case, the prayer for fertility is expected to increase the harvest to be more abundant in the future;

(2) Functioning as a cultural inheritance, the Rejang Khayangan and Baris Ireng dances are inherited and carried out through customs, culture, and religion. In the Tengipis Pakraman Village, customs require this dance to be performed and danced by the mothers of the krama desa ngarep (main village residents), who number around 50 people. Meanwhile, the Baris Ireng Dance is danced by the krama ngarep laki-laki (main village men). In accordance with the inherited tradition, all krama ngarep lanang lan istri (both male and female residents) are required to dance both dances, except for krama who serve as prajuru desa (village leaders);

(3) Functioning as an aesthetic presentation, the movements in the Rejang Khayangan Dance and the Baris Ireng Dance are indeed not as complex as the movements in the Rejang dance or other Baris dances that involve various creative movements. This is in accordance with the characteristics of sacred dances that tend to have simpler movements and are not tied to standard patterns. One of the unique elements of the Rejang Khayangan Dance is the use of simple costumes. The dancers wear traditional clothing that is usually worn when praying at the Temple, such as kebaya, shawl, and kamen. Meanwhile, in the Baris Ireng Dance, the dancers wear saput poleng (cloth with a checkered pattern, in black and white) and black kamen (black cloth). This simplicity is what actually presents something unique, impressive and looks natural.

As a form of aesthetic presentation, these two dances are presented to entertain the audience. The performance of the Rejang Khayangan Dance and the Baris Ireng Dance is part of a series of Piodalan ceremonies at Batu Kapas Temple, so in addition to functioning to entertain the supernatural powers believed to be present in the ceremony, this dance is also presented to entertain the audience who attend the prayer ceremony.

b. Secondary Functions of the Rejang Kahyangan and Baris Ireng Dances.

The secondary functions of the Rejang Kahyangan and Baris Ireng Dances are as; meditation, a bond of community solidarity, and a supporter of cultural identity. The following will be explained and analyzed further regarding the three secondary functions in the Rejang Kahyangan and Baris Ireng Dances; (1) Meditation function, the Rejang Khayangan dance danced by women has a deep spiritual quality. Its gentle and regular movements, performed by women in a state of silence and full concentration, have the aim of bringing themselves closer to God. In this case, this dance is not only a performance, but also a movement meditation. The form of meditation seen in the Rejang Kahyangan

Dance is focus and a good level of concentration. During the performance of the Rejang Khayangan Dance, the dancers flow in controlled movements, focusing fully on the offerings they are making. This dance teaches the importance of focus or full awareness of each movement, which is an important element in meditation. Each movement performed rhythmically and attentively helps the dancer to achieve inner peace, and connects them with a higher spiritual dimension. In addition to focus, this dance also teaches about self-control. This dance movement that involves body flexibility and peace of mind provides space for the dancer to release physical and emotional tension. It is similar to the process of meditation that involves self-control, balancing energy, and achieving harmony between body and mind;

(2) Functioning as a bond of community solidarity, the Rejang Khayangan and Baris Ireng Dances have an important role in maintaining and strengthening the solidarity of traditional village communities, especially in the Payangan Village, Gianyar, Bali. In addition to functioning as part of religious ceremonies and artistic expressions, these two dances also function as a means of bonding solidarity between residents in the context of social and cultural life. In Balinese society, community unity and mutual cooperation are highly respected, and these two dances play a central role in strengthening social relations at the traditional village level;

(3) Functioning as a support for cultural identity, the Rejang Khayangan Dance, with its religious and sacred aspects, serves as a reminder to the Balinese people of the importance of spiritual relationships with nature and their gods. On the other hand, the Baris Ireng dance, with its nuances of strength and struggle, strengthens the image of Bali as a society full of spirit and courage. Both dances function as collective symbols that build a shared identity, strengthening awareness of their existence as part of Balinese tradition and culture that is not only relevant in everyday life but also in the development of global culture.

4. Conclusion

From the discussion that has been outlined, it can be briefly concluded several important points related to the form of performance and the function of the Rejang Kahyangan and Baris Ireng dance performances, namely; (1) the form of the Rejang Kahyangan and Baris Ireng dance performances is carried out with three main patterns, namely; pepeson (dancers enter the performance area) pengadeng (the middle part of the performance accompanied by music that tends to be slow tempo) pekaad (the part where the dancers have finished the performance and leave the performance area) ; (2) the function of the Rejang Kahyangan and Baris Ireng dance performances is divided into two main functions, namely the primary function and the secondary function. The primary function of the Rejang Kahyangan and Baris Ireng dances consists of the function of dance as a means of ritual, functions as a cultural inheritance, and functions as an aesthetic presentation. While the secondary function of the Rejang Kahyangan and Baris Ireng dances consists of the function of meditation, functions as a binder of community solidarity, and functions as a supporter of cultural identity. The various functions of the Rejang Kahyangan and Baris Ireng dance performances have made this art form exist to this day as a reinforcement of cultural identity in the traditional village of Tengipis, Payangan, Bali.

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