

REJANG PUSUNG DANCE PERFORMANCE IN PURA
PUSEH DESA PAKRAMAN GERIANA KAUH, SELAT
SUB-DISTRICT, KARANGASEM REGENCY

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ABSTRACT

Art as the seventh element of universal culture is an intriguing thing to be discussed and understood as an artistic phenomenon that cannot be separated from the background where the art was born. *Rejang Pusung* Dance which is performed by young women in relation to piodalan *Ngusaba Ngoreng* (Goreng) ceremony is a traditional dance that is highly sacred by its community. Society believes, if *Rejang Pusung* Dance is not performed in *Ngusaba Ngoreng* ceremony, the ceremony is considered incomplete. Thus, performing *Rejang Pusung* Dance is truly fundamental in *Ngusaba Ngoreng* ceremony held once a year. The nature, function, and Hindu aesthetics are implicitly shared in *Rejang Pusung* dance performance in relation to *Ngusaba Ngoreng* Ceremony in Pura Desa Puseh Geriana Kauh will be studied. Historically, the *Rejang Pusung* Performance is uncertainly known by the public. However, the public believes the presence of *Rejang Pusung* dance along with the presence of its community, as well as the emergence of *Ngusaba Ngoreng* ceremony. *Rejang Pusung* is performed by 75 young women with few simple movements, namely *agem*, *ngembat*, *nyalud*, *nyawir*, and *nyengking*, also legs move forward *murwadaksina* in the temple area accompanied by *Gamelan gambang* which is considered sacred. The performance serves as religious, social, cultural art conservation, as well as having a strong Hindu aesthetic with the extraordinary characteristics including the show stage in the temple area, the movement is relatively simple and sincere, simple and sacred make up, *tabuh gong gambang*, as well as a form of bhakti of the community which builds on Satyam, Siwam, and Sundaram.

Keywords: Rejang Pusung, Hindu aesthetics

I. BACKGROUND

Kluckon states every ethnic culture in the world has seven elements of universal culture, namely 1) language, 2) knowledge system, 3) social organization, 4) life supports and technology system, 5) livelihood system, 6) religion system, and 7) art. Art is an intriguing thing to be discussed and understood as an artistic phenomenon that cannot be separated from the background where the art was born (in Koentjaraningrat, 1980: 217). The beauty of arts among the community in Bali is a personal reflection of the Balinese people in their daily lives. Art in the perspective of Hindu Bali, which is universally identical to the religious life of the community, has a very fundamental position.

The community can express their belief towards *Ida Sang Hyang Widhi Wasa* in various ways, one of them with art associated with a particular culture, as performing *Rejang Pusung* Dance at *Pura Puseh Pakraman Geriana Kauh*. *Rejang Pusung* dance is a sacred dance performed in annual *piodalan Ngusaba Goreng* ceremony in the Full Moon and the Fifth Balinese month (*Sasih Kelima*). *Rejang Pusung* dance is carried by girls who have not got menstruation yet who will be dressed in white and yellow. Headdress called *gelungan* is decorated with a variety of fragrant flowers. In English it is called pomelo (Wojowasito, 1982: 153). The *gelungan* is made from the fruit peel namely, *Jerungka* or *Jeruti*, in a foreign language it is called *Citrus grandis*, *C. maxima* or *Citrus Grandis Osbeck* (Compiler Team, 2010: 62). This decoration material uniquely differentiates *Rejang Pusung* with the other kinds of Rejang in Bali.

In preference to the performance of *Rejang Pusung* or *masolah*, all the dancers need follow the ritual of purification or *majaya-majaya*, the ceremony that comes with special offerings or *upakara*, conducted by *pemangku* (one kind of priest in Hindus below *pedanda*) with holy prayers. This kind of offering is not addressed to the non-*Rejang Pusung* Dancer. At the end of the ritual, the dancer are given holy water called *tirta*.

There are 75 girls will perform the dance with the calculation of a half of the population of household heads, accompanied by an old lady dancer called *Pemaret*. *Rejang Pusung* is performed in clockwise-move around the temple courtyard and supervised by an adult male dancer with a dagger called *Daratan*. *Daratan* is dancing in unconsciousness state. If the *Rejang*

dancer is *cuntaka*, flowers are not sacred, or wearing any ornaments of gold, then the dancer was excluded by the *Daratan* from the ceremony area. *Rejang Pusung* dance is accompanied by gamelan *Gambang* which is also very sacred. Before the performance, the *gambang* is taken (*dipendak*) with offerings. This *Rejang Pusung* is danced three times during the twelve-days ceremony. When finished dancing, bun worn by dancers *Rejang Pusung* should not be taken home and placed in a row in *plataran pelinggih* (Putu Mangku, interview, March 7th, 2015).

Rejang Pusung dance can be generally explained, that word derives from *Pusung* which means bun. However, the actual word '*Pusung*' referring to the dance is taken from the word *pusuh* which means not blooming yet or still a young girl (Jro Mangku Putu, interviewed on January 5, 2015). In Balinese dictionary, *pusuh* means *flower buds* or have not bloomed yet (Sutjaja, 2003: 307). Thus, *Rejang Pusung* Dance is one of the sacred dances in Desa Pakraman Geriana Kauh, Selat sub-district, Karangasem regency danced by young girls and have never got menstruation, around the age of sixth grade elementary school children.

Hindu aesthetic derived from the Greek word *aisthetika*: things that can be absorbed by the five senses, *aisthesis*: sensual perception or sense perception. Baungarten, writes aesthetic or also esthetic and then gradually replace all designations of philosophy, theory or science of beauty about passion or art (Djelantik, 1999: 2). In Indonesian the term used is aesthetic and not the philosophy of beauty. Aesthetic is a branch of science that examines the art and beauty as well as the human's response to it (Tim Penyusu, 2008: 382). Later developments in linguistics mentioned in terms of aesthetics (Djelantik, 1999: 4). In general, the Hindu concept of aesthetics in Bali can be classified into three major groups called *three wisesa*, namely

1. *Satyam* is a form of the truth of art products;
2. *Siwam* is a process or a manifestation of the sanctity of the product of art;
3. *Sundaram* is a manifestation of the art products that can be enjoyed from the standpoint of beauty (Granoka, 1998: 15).

The three *wisesa* concept is intended to achieve the aesthetic space metaphysics so that be able to observe the spirit that carried away by the beauty of the language Kawi or Javanese called Lango (Mardiwarsito, 1986: 310) with ritual objects and has a magical value. Because of that it needs

the self-purification process or katharsis. After this purification process aesthetics will enter the silence of space, *sunya* or *suwung*. Eventually the art of getting united with the spirit of eternal beauty owner or *Ida Sang Hyang Widhi Wasa* (Granoka, 1998: 28). The emphasis in the Hindu aesthetics is an aesthetic dialectic that always puts the truth in sacred and beautiful states because of the sanctity that must be true and beautiful, and the beauty it has to be pure and contain the truth. Therefore, that the truth which is displayed so beautifully is compromising the sanctity of art in question.

III. The Forms of Rejang Pusung Dance Staging

In preference to explain the forms of *rejang pusung* dance performances, then there are several types of rejang dances in Bali such as: *Rejang Renténg*, *Rejang Béngkol*, *Rejang Oyodpadi*, *Rejang Galuh*, *Rejang Déwa*, *Rejang Palak*, *Rejang Mombingin*, *Rejang Makitut*, *Rejang Rentet*, *Rejang Désa*, *Rejang Klukuh*, *Rejang Kuning*, *Rejang Tékor*, *Rejang Bunga*, *Rejang Dedari*, *Rejang Legong*, *Rejang Kupu-Kupu*, *Rejang Pusung*, etc. Most areas have Rejang dance is Karangasem and Bangli. In this discussion will explain *Rejang Pusung* dance, accompanied by Gong (Gamelan) *Gambang* danced when Piodalan ceremony Ngusaba Fried (Ngoreng) or Aci Fifth in *Pura Puseh Desa Pakraman Geriana Kauh*, District Strait, Karangasem.

A. History Staging Rejang Dance Pusung

According Likub (interview, 7 April 2015), that *Rejang Pusung* dance is a form of traditional dance which is being sacred by the community. The existence *Rejang Pusung* dance performances at the temple in *Puseh* history not widely known. Physically, Rejang pusung can be seen as follows.

Photo.1
Rejang Pusung



(Source: Writer's Documentation 2014)

According to Brata (interview, 14 February 2015), *Rejang Pusung* dance is a form of sacred dance heritage that must be danced when *Ngusaba Goreng piodalan*. It is considered imperfect if the dance is not performed. Thus the society found the existence of Tari *Rejang Pusung* started with the presence of villagers Geriana Kauh, because that dance is very sacred, and preserved as relics of ancestors since immemorial time until today. People called dance *Rejang Pusung* as Rejang Lawas dance or Rejang Duwe, the reason being *Rejang Pusung* dance have been received from several generations and is a dance Rejang first studied and society meet at each ceremony *Ngusaba Ngoreng* or *aci kalima* in *Pura Puseh Pakraman Geriana Kauh*.

B. The Variety Motions of *Rejang Pusung* Dance

Dance used in Rejang Pusung Dance is pure because it contains no meaning or purpose. Very simple motion patterns consist of only one motif motion 1 x 8 which is repeated from the beginning to the end of the performance. The Rejang Pusung dance movements include: *agem*, *ngembat*, *nyalud*, *nyawir*, and *nyengking*. The movements are as follows:

1. *Agem*: The main movement on Balinese dance. At Rejang Pusung dance, *agem* is like using both hands *ngembat* with the right foot is in front of the left foot or left *agem*, after it is replaced with the right *agem* and so on turns.
2. *Ngembat*: Both hands stretched to the right and to the left, with the fingers straight up

3. *Nyalud*: The left and right hand alternately swung downwards with the palm facing upward, like taking something.
 4. *Nyawir*: The hand scallop the scarf on the right and left waist.
 5. *Nyengking*: Hands are holding the waist to form a right angle.
- Rejang Pusung* dance is performed with leg movements slowly and gently, the advance of the left foot and right foot alternately, as which can be seen in photo 2 below.

Photo. 2
RejangPusung Dance Motion



(Documentation: Writer, 2014)

The above photo illustrates *Rejang Pusung* dance with no head and eye movements like Balinese dance generally because the performance put the tendency to demonstrate a sense of devotion (*Bhakti*) sincerely from the beauty.

C. The Rejang Pusung Performance Sequences

According to *Kamus Besar Bahasa Indonesia*(1990: 203), sequence means interlocking parts of a whole. In this case, the sequence is the unity of the various elements that correlated in *Rejang Pusung* dance performances.

Subrata (interview April 28th2015), *Rejang Pusung* dance performance begins with worship or pray together asking for the protection of *Ida Sang Hyang Widhi Wasa*, in front of *Palingih Pangaruman* led by *Jro Mangku*. After praying, each is looking for a position lined up lengthwise into a single line. Further, it starts playing the musical instrument *Gong (gamelan)*

Gambang. Preceded by *Jro Mangku Istri* brought *pasepan*, the *daa* which carry the offering on heads, *Pemaret*, *Rejang Pusung* dancers, and the men who are carrying agricultural produce or farm in the form *pala bungkah*, *pala gantung* or fruits, *pala wija* or grains, and *sarwapatra* or leaves all of which can be used for means of religious ceremonies. After that, the dancers started to dance one by one with the same movement and repeated until the dance was over.

Rejang dancers moving and walking slowly forward with the foot rotates to the right or clockwise. After spinning three times, the dancers ended the Rejang dance with given (*pendak segeh Agung*). In this part, there is always *kerawuhan* or trance which is called *Daratan ketapak*, or *unying*, as shown in the picture 3 below.

Photo 3

The Praying Situation of Rejang Pusung Dancers and Daratan moving the Kris



(Documentation: Author, 2014)

The photo above shows that the *Daratan* were dressed in white and they will stab himself with a *Kris* and then surrounded by the *Rejang Pusung* dancers. Furthermore, the dancers would sit cross-legged together on the right side of *palinggih pangaruman* and continued with a ceremony called *ngaturan bhakti*. In preparatory to this, the *Daratan* will surround the *Rejang Pusung* dancers. *Daratan* will take and eat the flowers from the headdress of *Rejang Pusung* Dancers which are categorized impure, namely:

1. The withered flowers, such as flowers that fell from the tree by itself like dry flowers.
2. The flowers from a *leteh* or impure place which is a growing in the cemetery, in ilegal garden or flowers are not washed and dusty.
3. The forbidden flowers for praying such as *tulud nyuh*, *sungenge*, or flowers made of plastic, fabric, etc.

D. Rejang Pusung Staging Place

Spot or Stage in Balinese art performances becomes one of the important support in the arts show, especially dance like determining a proper spot to perform (Dibia, 2012: 34). *There is no particular stage built for the Rejang Pusung Dancers*, but directly staged in the courtyard of the temple. This is because *Rejang Pusung* belongs to *Wali* dance which is very sacred by the community in *Desa Pakraman Geriana Kauh*. The photo below will show the stage or spot for the dancers.

Photo. 4 Staging place of *Rejang Pusung*



(Documentation: Author, 2014)

The above photo describes *Rejang Pusung* dance performance held in *jeroan pura* or inside part of the temple (*Uttama Mandala*) until the *Madya Mandala* (the outer part of the temple but still inside the temple area). It is performed around the place of worship or *palinggih*.

Starting from the front *palinggih pangaruman* facing East, dancing hand in hand around the place of worship which is led by a old woman dancer who has menopause as shown in the photo.

E. Rejang Pusung Staging Procession

Implementation of processions in ceremonies has the means as a result of religious activity. Every religion or beliefs have forms of worship are different though in fact serving the same goal. Likewise in every worship will be no infrastructure, leadership, time, and the prayers that are used.

According to Brata (interview February 15th2015), procedures for Rejang Pusung performance at *Pura Puseh* are described as follows: annually every *Purnama Kalima* held *Ngusabha Ngoreng* or *aci kalima* in *Pura Puseh*. The whole community of *Desa Pakraman Geriana Kauh* carries out worship together, but before that, Krama first purified by means of *Tirta Panglukatan*. Worship begins from 15:00 wita until finished approximately at 20:00 wita, with the means of offerings in each *palinggih* using holy offerings and *sorohan*.

According to Subrata (interview February 4th2015), the procession of *Ngusaba Ngoreng* or *aci kalima* in *Pura Puseh* is carried out by cleaning (purification) ceremony all means to *Tirta Sah* by Jero Mangku with its community. After carrying out purification ceremonies or *melukat Ngusaba Ngoreng* or *aci kalima* begins, starting with performing Wali Dance namely; *Pendet*, *Rejang Pusung*, *Rejang Klukuh*, and *Daratan* followed by praying together by its community. In the second, third, fourth, sixth, seventh, eighth, ninth, tenth, and eleventh day there is no Wali dance, only praying together. While in the fifth and twelfth days staged *Rejang Pusung* and also held prayers together. On the twelfth day it is performed the last rites or *Nyineb* where the ceremony is performed as symbolic that *Ida Sanghyang Widhi Wasa* welcome to Ngeluhur namely *Amor Ring Acintya*.

F. Make Up and Costumes

Rejang Pusung dance is a Wali dance, which is categorized as a mass dance. Simple make up is used including powder, eyebrow, eye shadow and lipstick, but does not reduce the value of the sanctity of the dance. Apart from makeup, headdress is also another distinctive

characteristic for the dance. Rejang dance in general has a headdress that vary according to the customs of their respective villages while *Rejang Pusung* has a special headdress. The headdress made from *muntis* or *jeruti* (a big Balinese orange). *Jeruti*'s peel is used as the base of the headdress. Therefore, the uniqueness of Rejang Pusung lies this headdress. Further, fresh flower will be stacked to the peel. There are a number of flowers that can be used on the headdress involving frangipani flowers, *sandat* or *ylang*, *yam*, *gumitir*, and fennel. Arranged such that looks beautiful. For details, see photo 5, as follows:

Photo 5

Rejang Pusung Headdress Decoration



(Documentation: Writer, 2014)

The photo above shows the dancers after given simple make up, they wore *gelungan* headdress decoration while the costumes are very simple as well not like the other Rejang Dance. They merely wore yellow and white fabrics.

G. Rejang Pusung Music Instruments

Gamelan Gambang is one kind of rare and sacred gamelan, including *barungan alit* played only to accompany religious ceremonies. In the central and southern Bali, gamelan is played to accompany the Pitra Yajna ceremony, while such in Karangasem in East Bali and surrounding *Gambang* is also played in relation to any ceremonies in the temple or *Dewa Yajna*.

Gamelan Gambang, barreled Pelog or seven tones, formed by 6 pieces bladed instrument. The most dominant was 4 pieces of bamboo bladed instrument called *Gambang* consisting of the smallest to the largest *pametit*, *panganter*, *panyelad*, *pamero* and *pangumbang*. Each instrument is played by a drummer who uses a pair of two-head flank (*panggul*) to play the stamping *kotekanubit-ubitan*, and occasionally a single punch or *kaklenyongan*. Other instruments are 2 *tungguh saron Krawang* consisting of large *saron* or demung and small *saron* or *penerus* or *kantil*. Both *saron* usually played by a drummer with a single punch pattern *kaklenyongan*. There is an inscriptions stating about *gong gambang*, namely: Serai Inscription which is published in Year 1103 by Maharaja Sri Haji Jayapangus, states:

ptingaling maling, tan katampu hana dosa, mangkana yan hana galunggang ptung, mwang Salunding Wsi, manaha (manahura/) tikasan yan salunding ku 2 galunggang mwang calung, kapwa ku saputthayu, ...

Translation:

Head, meat, should be taken not to report to the officer *Nayaka Buru*, when you carry is not regarded as carrying stolen goods (which is left behind by the thieves), does not cause as an offense. If there *galunggang petung* and *Salunding Iron* (have to pay taxes). If *Salunding* pay 2 *Kupang*, *galunggang* and *calung* 1 *kupang* for each (Tusan, 2002: 70). Based on the inscriptions above, the *Gambang* or *galunggang petung* is a percussion instrument that has existed since the X century or probably earlier. In photo 6, a set of *gong gambang* is displayed.

Photo. 6

Gamelan Gong Gambang As Accompanist At Rejang Pusung Dance Performances



IV. THE FUNCTION OF REJANG PUSUNG DANCE PERFORMANCES IN PURA PUSEH DESA PAKRAMAN GERIANA KAUH

A. Religious Function

The function roots from three basic frameworks of Hinduism namely *Tattwa*, *Susila* and *Upacara*. In *Tattwa*, it is explained about *Panca Sradha* (belief). The term *Sradha* is derived from Sanskrit which means faith, trust, confidence, love, friendly, happy, selfless, sacrificial and ritual purification of the spirit. Thus, *sradha* means belief in the Hindu religion, which becomes a very basic principle and must be adhered to by all Hindus in religious life and society (Sudirga, 2004: 3).

Catur Yoga also stated as a four-way to connect themselves with *Ida Sang Hyang Widhi Wasa*. *Catur Yoga* values have been implemented by Hindus in Bali, but the most prominent is the *Bhakti Marga* or the *Bhakti Yoga*, and embodied in religious ceremonies (Raras, 2006: 1).

According to Eka, (interviewed on April 14th 2015) explained that the religious function in Rejang Pusung dance performances on *Ngusaba Ngoreng* or *aci kalima* in *Pura Puseh Desa Pakraman Geriana Kauh*, is the belief or *Sradha*. *Rejang Pusung* dance performance is a form of an expression of gratitude to *Ida Sang Hyang Widhi Wasa*, for others who have been there, who was there and who will be there by the people of *Desa Pakraman Geriana Kauh* that dance is. *Rejang Pusung* dance is also believed to be a complement *Ngusaba Ngoreng* or *aci kalima*, because without the *Rejang Pusung* dance performances, *Ngusaba Ngoreng* or *aci kalmia* is not considered complete. In addition there is also a function of purification in *Rejang Pusung* dance performances in *Ngusaba Ngoreng* or *aci kalima*, seen in the photo 7 as the following.

Photo. 7

Purifying the Dancers by Splashing (Menyviratkan) Tirta or Holy Water by Pemangku



(Documentation: Writer, 2014)

B. Social Functions

Humans cannot live alone, they always help each other alive, therefore man is called homo socius or social creatures. Meanwhile, in Hindus, the term Tat Twam Asi, which meant I am you, who implies humans should live side by side with other human harmony. Being human should be able to be together with other human beings and have meaning in life together within the society. Only by living together in the society, people will be able to evolve naturally. It is understood that the man in her life constantly in touch with the people around him.

The implementation of *Ngusaba Ngoreng* or *aci kalima* involves all members of the community of Desa Pakraman Geriana Kauh, Selat sub district, Karangasem regency in particular and Hindus in general. All women will be busy preparing for the ceremony in the form of various means of offerings. While the men will be busy preparing the *sanggar*, making *kelakat*, making the stage to put offerings. From the foregoing, it can be said that in the implementation of *aci kalima* or *Ngusaba Ngoreng* ceremony, it provides the opportunity for all people to learn to carry everything together. Humans have the strengths, namely 'mind', so that man is said to be perfect beings among all creatures. Thus humans can distinguish between good and bad. Sarasamuscaya Book, states as follows.

*Ri sakwening sarwa bhuta, ikang janma wwang juga wenang
Gumawayaken ikang cubhacubhakarm, kuneng panetasakena
Ring cubhakarma juga ikangcubhakarma, phalaning dadi wwang*

Translation:

Among all living beings, only a man alone can carry out good or bad deeds, dissolve bad deeds into good deeds, so the reward is to be human (Kajeng, 2010: 7)

Based on the description above, Hinduism guides and directs the people to achieve happiness and perfection. The values tend to ethics or decency and manners. Decency is a behavior that is good and noble that should guide human life. Decency goal is to foster harmonious relationships between families that make up the community by the community itself, between one nation with another nation and between man and nature.

C. The Art and Culture Preservation Function

Hindus cannot be separated from art and culture. This is because the art and culture are organization in implementing the activities of religious rituals. Art is the result of creativity, taste, and human initiative that poured through the idea of the mind into a form of work, especially works of art. Basically everyone needs the art in life, thus mandatory sentence for every human being to maintain and preserve all existing artwork. In connection with the preservation of the arts there is an arts and culture in the form *Rejang Pusung* dance performances.

According to Suamba (interviewed on March 1st, 2015) explained that the Rejang Pusung dance has a function as element of preservation of art and culture. This is because the dance is a product of the culture of society in Desa Pakraman Geriana Kauh, which is being sacred in play. Furthermore, it also stated that this art is the legacy of ancestors who have a religious element in the implementation of *Ngusaba Ngoreng* or *aci kalima* which in practice is always based villages and ancient *dresta* that are still based on the values of Hinduism. Preservation of culture can be seen in photo 8.

Photo. 8

Pemaret as the guide of the line Rejang Pusung

(Documentation: Writers, 2014)

The photo above reflects that Tari *Rejang Pusung* has a function as the preservation of art and culture can be seen from the position of the dancers, the front line was started by a lady who called *Pemaret*, as the older generation and the line behind consists of a number of young women or girls as the next generation, which will preserve the *Rejang Pusung* dance. By the time, teenagers will grow up and they will be the front line and will be followed by the youth as the next generation, so the cycle never ends. Indirectly, art and culture preservation function may occur in *Rejang Pusung* dance performance on an ongoing basis. Preservation function of arts and culture is also reflected in the play, where the front row is a parent or adult, while teenagers follow from behind, from where teenagers can learn the dance and can pass on to the next teenagers. Because the *Rejang Pusung* dance is not specifically studied like other dances, but can only be learned on the spot when they perform.

V. MEANING OF HINDU ESTHETIC IN REJANG PUSUNG DANCE PERFORMANCES IN PURA PUSEH DESA PAKRAMAN GERIANA KAUH

A. Esthetical of Places

There are several ways of Hinduism approach method in an effort to proof of a truth, but the simplest method of validating is called Tri Pramana or three ways of proof, i.e.

1. *pramana* religion or text approaches and authorities,
2. *anumana pramana* or logical approach, analogy, reason, or ratios; and
3. *praktyaksa pramana* or clinical trials, practical approach, it can also be regarded as a laboratory test and a laboratory for Hinduism is the universe (Pudja, 1998: 15).

Hindus people consider that any motion activities conducted with sincerity is an offering. Graceful movements from the dancers' sanctity of *Rejang Pusung* have meaning for people of Pakraman village of Geriana Kauh. Besides this implied sanctity of staging which takes place in the courtyard area at Uttama Mandala Pura Puseh, for Hindus is one of the purified. Likewise, other buildings that have aesthetic significance is Padmasana, it is a building that symbolizes the Hindu holy throne 'Stana' or *Ida Sang Hyang Widhi Wasa* provided when Hindus want faces and beg His grace. Padmasana building concept is seen as a place where *Ida Sang Hyang Widhi Wasa* will sit when it comes encounter his people, it was born from the concept of *Saguna Brahma* Theology namely; concepts that allow us to imagine *Ida Sang Hyang Widhi Wasa*.

The shape of the padmasana building on the upper part of the building looks like a chair, it has function to deliver people's mind on a seat. Hindus believe that *Ida Sang Hyang Widhi Wasa* was not thought or imagined. No one else, including the saints and the gods do not even know about *Ida Sang Hyang Widhi*, as the Bhagavad Gita sloka, as the following statement:

na me viduásura-gaóàáprabhavaýnamaharûayaá,
 na me viduá sura-gaóàá prabhavaý na maharûayaá,
 aham àdir hi devànàý maharûìòàý ca sarvaúaa.
 (Bhagavadgita X.2)

Translation:

'There is no God or the áûi agung even know the origin of me because I am the source of all he Gods and the rsi and all things'.

Although *Ida Sang Hyang Widhi* cannot be thought, cannot be seen, but humans have a need to carry out a relationship. To assist in implementing the human longing for a relationship with *Ida Sang Hyang Widhi*, the Hindu theology is methodologically give two kinds of theology typology. For people who are not tied to physical awareness may use Nirguna Brahma Theology, which worships *Ida Sang Hyang Widhi* as unimaginable. While people who are still bound by the consciousness or awareness of the physical body, can use Theological of Saguna Brahma, that *Ida Sang Hyang Widhi* may be conceivable (Donder, 2006: 113).

In *Saguna Brahma* theology, there are several ways to adore *Ida Sang Hyang Widhi*, they are, *Ida Sang Hyang Widhi* can be thought of as a God who has a figure like a great king who authoritative and affectionate. In such a figure, *Ida Sang Hyang Widhi* invited us to worship His grace, as requested by mankind. To set the man adored and begged *Ida Sang Hyang Widhi*, then *Ida Sang Hyang Widhi* provided a higher than seating people and places called padmasana. In the Theology of Saguna Brahma, *Ida Sang Hyang Widhi* pleasure is to present believed accordance with the wishes of His worshipers and *Ida Sang Hyang Widhi* adapts to the space provided. Therefore *Ida Sang Hyang Widhi* s believed to transform Himself so that He can sit on the throne of padmasana provided. That train of thought is in Theology *Saguna Brahma* in order to provide palace *Ida Sang Hyang Widhi* in the shaped buildings of padmasana. Because padmasana is intended to *Ida Sang Hyang Widhi* Wasa, then the full potential of human aesthetics are devoted to the sacred building of Padmasana. In addition, there is also a sacred building of Padmasana Meru, it is a sacred building to be used as a place of worshiping the holy spirit. Meru is also a building which symbolizes a mountain, and therefore the Himalayas is also called Mount Maha Meru which is believed to be the palace of the gods, (Glebet et al., 1985: 226). Various forms of Meru is based on the level of the roof of the building, i.e. there three levels of roofed Meru up to eleven levels (Glebet et al, 1985: 226).

B. Motion Aesthetics

By nature, human is a form of aesthetic, evidence of a human being as an empiric creature aesthetic is the shape of the human body which wholly contains the element of beauty in addition to the functional element. The proportional size of the human body, between the long legs, long arms, broad chest, the shape of the mouth, eyes, ears, teeth, and so on are a form of

aesthetic creation of *Ida Sang Hyang Widhi Wasa*. If there are humans with disproportionate measures, then people tend to vote as a flawed and do not automatically (less) aesthetic. Aesthetic human beings as well as naturally always want to express aesthetic instinct.

Peaks of human creativity in realizing the aesthetic is when humans want to realize their faith shapes to *Ida Sang Hyang Widhi Wasa*. That is why the works of aesthetic which inspired by the spirit of religion will produce great aesthetic masterpiece unequalled and it is not swallowed up by time. In Bali almost all life activities produce works esthetic get a touch of the breath of religion, so that the world recognizes that the works of art in Bali has its own spiritual aura or metaksu.

According to Yasa (interviewed on February 7th 2015), the attitude of the hand while dancing also gives an overview of purity, in the movement of *Rejang Pusung* dance, there are four types of start to *ngagem kiri*, which is the attitude of the subject of the dance of *Rejang Pusung*, then *ngukel*, *ngembat* and *swung* and repeated three times and accompanied by gong *gambang*. The meaning movements of dance *Rejang Pusung* shows a sense of devotion which is sincere in implementing *Ngusaba Ngoreng* or *aci kalima* in Pura Puseh.

According to Jati (interviewed on February 22nd 2015), in this *Rejang Pusung* dance we can reap a value sincerity. This is the evident from the dancers or the pengayah that support this dance; the dancers do it sincerely without any coercion. Not only the dancer and the dance helper who have sincerity, but the pengempon of Pura Puseh, also ngaturang *ayah* with a sincere, well ahead of the implementation of *Ngusaba Ngoreng* or *aci kalima*. There is only one of requested manners in *Ida Sang Hyang Widhi Wasa*, the welfare and peace of the world, as shown in photo 9 below.

Photo 7.2

The Krama Or Community Walk In Line To Do 'Ayah'

(Writer's Documentation 2014)

C. Makeup Aesthetic

Aesthetics in *Rejang Pusung* dance performances on *Ngusaba Ngoreng* or *aci kalima* other than reflected in the movements of the dance, in which each dance movement in *Rejang Pusung* reflects the existence of a beauty of its own, so that people become interested in dance, also with makeup, headwear (coil), and clothing also has a value of its own beauty. In makeup, makeup and fashion head of this *Rejang Pusung* dance that uses specific rules and specific material from fresh flowers, combined with jeruti's peel rind and the flowers are special.

D. Tabuh (Gamelan) Aesthetics

Percussion as described by Donder (2005: 22), is one element of the five elements of sounds (five tones) are always used in Hindu ritual procession. The five tones are; (1) kulkul 'gong', (2) songs 'singing sacred', (3) gamelan, (4) clapper 'bells pastor', (5) mantra 'sound harmony with mental prayer'. Description Hinayat Khan sebagaimana picked by Donder (2005: 33) that Hindus in India are confident and believe that music or gamelan given by Lord Shiva to humans. During this gamelan by Hindus in Bali and the Balinese Hindus outside Bali generally only seen as mere prevalence that has been accepted for generations. Donder (2005: 184-189) with the Theory of Wave Mechanics, providing conclusions that actually gamelan is not merely entertainment. Inclusion gamelan contains some essence or inner meaning.

The sound of the gamelan is believed to be prepared on a roar at the bottom of the earth called Prakempa. Sound (voice) that rumble spread around the world who then called sound pangider Bhuana that in theory the creation of the so-called "big bang". In the Vedic sounds natural creation is referred to as Nada Brahma or the *Om* sound vibration and resonance are still enshrined today in the ether or akasa. The sound is then compiled (reconstructed) by Bhagavan Wiswakarma into two groups of sounds called group pelog barrel and the barrel group selendro. Pelog barrel group is a symbol of the god Kama Jaya or masculine symbol, while the selendro barrel is a symbol of Kama DewiRatih or feminine symbols. Gamelan barrel pelog if hit will issue notes; dang, dung, deng, dong, ding, while the gamelan tunings selendro if hit will issue notes; Ndong, ndeng, ndung, ndang, nding. Sound issued by any actual gamelan blade symbolizes nyasa or symbol of one *Ista Goddess*. When the blades of the ista gamelan sounded true gods who are located around the globe react (respond to) the sound of the gamelan. Each sheet bar gamelan essentially like phone numbers on one *Ista Goddess*. So gamelan The real is the high level of technology which is the implementation of Hindu theology.

Philosophical essence of the sound of gamelan presented in the ritual is that every vibration of sound waves which are generated by each leaf blades gamelan is a puja that with the right sound leads to one ista dewata. When a drummer, beat gamelan laras pelog, so long as he beat, the sound caused by blows a five-ista form of worship to the gods. Dang tone produced by blows mean the musicians were worshipping Iswara. Similarly, other blows that produce tones dung is a form of worship of the god Vishnu, the tone of the worship of the god Mahadeva is deng, dong tone worship of Lord Shiva and tone ding worship of Brahma. While gamelan selendro barrel shot results will generate tones are drawn to ista other gods, namely; Ndong tone is worship of Bhudha, ndeng tone is the worship of the god Rudra, ndung tone is the worship of the god Sambhu, ndang tone is the worship of the god Mahesora, and tone nding is the worship of the god Sangkara (Tusan, 2002: 96).

E. Aesthetics of Banten or Offerings

Hinduism teaches that humans should carry out a holy offering to *Ida Sang Hyang Widhi Wasa* as a form of devotion to Him. As the holy book of Bhagavadgita declares:

patray puûpaý phalaý toyay yo me bhaktya prayacchati,

tad ahaý bhakty-upahátam aínàmi prayatàtmanaá.

(Bhagavadgita IX.26)

Translation:

'Anyone who deliver to me with a sense of devotion a leaf, a flower, fruit grain, and a sip of water, then that loving offering, which are given from the depths of a pure heart, I will accept'.

Bebanten which is known in the community of Hindus in Bali is a translation of the sloka of Bhagavadgi at IX.26. Banten is a symbol of sacrifice of human beings. (Wiana, 2007: 46-54), it has some symbolic meaning, namely; (1) banten pinaka raganta twi, it means that the offerings symbolizes humans both physically and emotionally, (2) banten pinaka warna rupaning Ida Bhatara, has a meaning that the offerings is the epitome of omnipotence of God, (3) banten pinaka anda bhuwana, has a meaning that the offerings is the epitome nature of universe.

VI. Conclusion

Historically, Rejang Pusung Dance Performance is not exactly known by the public, but the public believes the presence of *Rejang Pusung* dance is along with the presence of its community, as well as the commencement ceremony of Ngusaba Ngoreng. *Rejang Pusung* dance is danced by 75 dancers, with a loop of jerungka peel, with simple movements, namely; *Agem*, *ngembat*, *nyalud*, *nyawir*, and *nyengking* and legs move forward, then *murwa daksina* in the temple area. Gamelan Gambang is the special instruments used to accompany Rejang Pusung Performance and this is also very sacred by its community. The functions of the performance are as; religiously communities are sure that if *Rejang Pusung* Dance is performed in ceremony of *Ngusaba Ngoreng*, the ceremony will take place perfectly, as well as the social function because it unites the dancers to do it with a pure heart, and preservation of art and culture with performing *Rejang Pusung* once a year, it is merely a art and culture conservation efforts. As well as having a strong Hindu aesthetics, namely staging place in the temple area as a sacred area, the motion system which is very simple and sincere, at a simple and sacred arias, *gamelan gambang*, as well as means of offerings as a form of bhakti which builds based on *Satyam*, *Siwam*, and *Sundaram*.

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