



## Perang Sampian Dance at Penataran Sasih Temple Pejeng

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### Abstract

The perangsampian dance is a sacred dance that is danced in every ceremony at the Penataran Sasih Temple Pejeng. This dance is a symbol of Lord Indra's victory against Mayadanawa. This dance is danced by those who become *parekan* (servant) at the Penataran Sasih Temple. This dance is danced by women who have stopped menstruating, while for men it can be anyone. This dance is sustainable until now because the supporting community there still believe that by performing it, they will avoid various dangers. The most visible function of the implementation of this perangsampian dance is the closing ceremony where before the offering was close. Meanwhile, the meaning of this dance is seen both theologically and socially, where theologically lies in the nature of purification and socially promotes togetherness. This work tries to narrate in detail the form, function and meaning of the dance.

**Key words:** Perangsampian dance, Penataran Sasih temple, Pejeng.

### I. Introduction

The perang (war) sampian Dance is performed on the third day of the piodalan ceremony. The perangsampian dance is one type of sacred dance. The perangsampian dance is only performed in a series of piodalan ceremonies at Penataran Sasih Temple, Pejeng Village, Tampak Siring District, Gianyar Regency. The sampian war dance is carried out as the closing of a series of piodalan ceremonies at Pura Penataran Sasih. The implementation of the sampian war dance is on the 3rd (third) day of the piodalan ceremony. According to Dewa Ngakan Nyoman Suardita as Chairman of the General Committee of the Penataran Sasih Temple, women who are allowed to dance this sampian war dance are those who have menopause and are members of Permas (servant). Whereas for men there is no specificity, it just has to be a member of the *parekan* (servant).

*Parekan* and *permas* which may perform this sampian war dance are usually carried out based on lineage. For example, from their grandparents, so that they are continued or passed on to their offspring. Apart from being hereditary, there are also those that are carried out based on vows, namely asking for safety or healing. If someone experiences a pain that does not heal even though he has taken medication everywhere, then he asks for healing at the Penataran Sasih Temple, with the promise that when he gets well he will continue to serve at the Penataran Sasih Temple as a *parekan* or a *pester* (Dewa Ngakan Putu Purnama Sudipta, interview 27 August 2014). Not everyone who asks for health at Penataran Sasih Temple becomes an excuse or a joke. This depends on their respective beliefs.

According to DesakPutuRusmiati, as the Chairperson of Sutri Pura PenataranSasih, there are several offerings that must be presented by the parekan and permas. The Banten that must be offered are beakaonbanten, 150 penyacah offering, bantenpejati, and dangsil (DesakPutuRusmiati, interview, 25 August 2014). In addition, parekan and permas must offer dangsil. The dangsil on the inside consists of daksina, 5 (five) kinds of hanging nutmeg, the contents of lacat, 200 coins, 7 (seven) levels of snacks. Generally, this snack is white and red which symbolizes suklaof woman which means a woman who is clean or has no longer menstruating and is usually used on the 3rd (third) day before welcoming the work. The upper part is filled with sampian, where this sampian will be used in the sampian war dance as a weapon of war. The dangsil image can be seen in the following image.



Dangsil

The system for implementing the sampian war begins with dances which are a series of sampian war dances. The beginning of a series of sampian war dances, namely the ngober dance performed by sutris. Ngober dance is classified as a sacred dance and is performed by sutris. Ngober dance is performed by going around twelve (12) times. These dance movements are classified into four types of movements. The first to the third type of movement is to take the movement without the mudra. Giri mudra hand movements are hand movements that are covered in front of the chest. Then with a downward motion and curving backwards. The gesture resembles or indicates a gesture to say goodbye or goodbye. The fourth type of movement is the movement of the hand by waving a shawl tied around the dancer's waist. Each of these movements is carried out three (3) rounds, so that the whole movement becomes twelve (12) times.

After the Ngober dance, it is continued with anganten dance. The nganten dance movement is the dancer holding a friend's scarf behind him. Hold each other of the shawls so that they form a circular and unbroken series. The left hand holds a friend's scarf and the right hand performs a dance movement. After the nganten dance, it was continued with the ngombak dance. The ngombak dance is performed by holding hands with one another and moving the hands up and down accompanied by a roar. The ngombak dance is danced by *pengayah*, *parekan*, and *sutri*.

After the ngombak dance is finished, it is continued with the implementation of the sampian war dance. According to Dewa NgakanNyomanSuardita, before the sampian war dance was carried out, the members of the company had to pray together in front of the bale pasamuanagung. After the praying was over, the parishioners shouted thundering

signs that the war was about to start. From the praying place, the parekan rushed to pick up the sampiandangsil that had previously been gathered together (Dewa NgakanNyomanSuardita, interview, 22 August 2014).

Based on the results of an interview with Dewa NgakanNyomanSuardita, before carrying out a war or a sampian war dance, the dancers held a prayer together. The prayer aims to ask for the safety and strength of God in His Manifestation as Lord Indra, the god of war. Pejeng villagers believe in an all-powerful supernatural power that comes from powers beyond their own abilities. This is in line with the assumption of religious theory which views that beliefs and religions in the world are centered on a concept of the mysterious (*mysterium*) which is considered by humans to be tremendous (*tremendum*) and sacred. The nature of the unseen and sacred is all-eternal, all-powerful, all-good, all-just, all-wise, invisible, unchanging, infinite, and so on. The attitude of awe-fascinated but attracted to unite with the supernatural and the sacred that cannot be explained by human reason, is already visible in an instant (Otto in Koentjaraningrat, 2010: 65-66).

Dewa NgakanPutuPurnamaSudipta (interview 25 August 2014) added: while holding sampiandangsil, the parekan were doing dance movements. Then one of the commandos sounded an explosive sound from the firecrackers that indicated that the war was starting. There was a war by throwing dangsil at each other. The sampian war dance is accompanied by the sound of a gong with a war tone. The sampian war dance movement is accompanied by a gambelan (tetabuhan) gong. The dance movement and the sound of the gambelan are part of the rite system shown by the people of Pejeng Village to glorify Lord Indra as the god of war who was able to defeat Sri AjiMayadenawa'sasura. The picture of the sampian war dance can be seen in the following picture.



PerangSampian

The form of dance movements and the sound of gambelan performed by the Pejeng Village community to worship God in His manifestation as Lord Indra are in line with the assumptions of religious theory, namely, the system of rites and ceremonies in a religion in the form of human activities and actions in realizing a sense of devotion to God, the spirits of the ancestors and in their efforts to communicate with God and other inhabitants of the unseen world. It usually consists of several actions such as praying, prostrating, sacrificing, eating together, dancing, singing, fasting, and meditating. In religious rites and ceremonies, a variety of means and equipment are usually used, such as: shrines, statues of gods, sacred gamelan, bells and others (Koentjaraningrat, 1987: 82).

The sampian war dance lasts for approximately one hour. After performing the sampian war dance, all the parekan cleaned up. Furthermore, the curved map is carried out. The mapelengkung activity was carried out, namely, some of the parekan members carried the spears in front of the pangaruman, to then carry out spear warfare. After the spear war dance was finished, then the accompanists began to approach the pengaralan to meet Pratima towards the beji (JroMangkuDesak Made Ayu, interview, 28 August 2014).

After purification at the beji, the *mapurwadaksina* is carried out. *Mapurwadaksina* is carried out by rotating around three times. *Mapurwadaksina* is a rotating activity in a clockwise direction. After completing the *mapurwadaksina*, Ida Bhatara went to their respective heavens to be carried out ngelukar or sorcery. Meanwhile, Ida BhataraNataranSasih, accompanied by another accompaniment, was again excluded from the perfume and spent eleven days. After having spent eleven days, the Nyimpen ceremony was held. So the end of the piodalan ceremony at the PenataranSasih Temple (TjokGedeAgungKesumaYuda, interview, 28 August 2014).

## II. Discussion

### 2.1 The function of the Sampian War Dance

Based on observations in the field, it can be described some of the functions of the sampian war dance in the piodalan ceremony at the PenataranSasih Temple, namely, the function of togetherness, the function of cultural preservation, the function of pamuputkarya, and the function of worshipping God.

#### Mutual Function

Robertson Smith (in Koentjaraningrat, 2002: 67) says that the principles of religion in general put forward three important ideas, namely: (1) ceremony is an embodiment of religion which requires special study and analysis; (2) religious ceremonies have a social function to intensify community solidarity; and (3) religious ceremonies are carried out by making use of various kinds of offerings. The social function referred to in the sampian war dance performance is the sense of togetherness of the pengayah, parekan and sutri to perform dance movements in the implementation of the sampian war dance.

According to DesakPutuRusmiati (interview 25 August 2014), the sampian war dance has a social function, namely as the glue of society. The sampian war dance which is carried out together is a form of togetherness of the pengayah and parekan in realizing a sense of devotion to God. Togetherness is seen from the dance movements that are danced with enthusiasm and make a roaring sound. The sound of rumbling serves as an expression of the spirit of togetherness. According to Dewa NgakanPutuPurnamaSudipta (interview 27 August 2014), the spirit of togetherness shown by the dance movements and the roar in the war dance performance was like the spirit of Dewa Indra's army when fighting against Mayadenawa. With the spirit of togetherness, we will be able to defeat the enemy.

#### Cultural Preservation Function

The aim of the sampian war dance performance in the piodalan series at PenataranSasih Temple is to preserve the cultural values of sacred dance arts. The sampian war dance is one of the cultural heritage dances of the Pejeng Village community (Desak Made Ayu, interview, 28 August 2014). The sampian war dance as one of the local cultures is certainly the result of the creativity, taste and initiative of the Pejeng Village community that should be preserved so that its existence can be passed on to the next generation.

Every belief in society has a specific function, namely to preserve the structure of the community concerned so that society can be sustainable. The sampian war dance which is always staged in every piodalan ceremony at PenataranSasih Temple is based on people's belief in the existence of this dance. With the public's belief in the existence of the sampian

war dance, the sampian war dance will always be performed in every event at PenataranSasih Temple. Thus the sampian war dance will remain sustainable.

### **Aesthetic Function**

Aesthetics is an element of beauty and art. Every Hindu religious ceremony performed in the community always contains aesthetic value. This beauty can be in the form of the beauty of motion and sound. The movements of the parekan when dancing the sampian war dance show the elements of beauty. These movements reflect the magical power contained in the pengayah. Although these dances do not have a clear pattern like Balinese dances in general, they are very beautiful with movements that are full of enthusiasm and energetic. In addition, the sampian war dance performance is also accompanied by the sound of gambelan. This picture is also a form of offering, which contains aesthetic value, as mentioned in the Rg Veda. VIII.69.9 as follows:

*Ava SvaratigargaroGodhapanisanisvanat,  
PingaparicaniskadadIndraya brahma udyatam.*

Now scrape the gegara (fiddle) loudly, I put on the sound of godha (lute), hum the sound of music, to God we offer a song .

All movements of the dance and the sound of the gambelan are a form of beauty that is presented to God. Aesthetics, which has tended to be defined as a narrow definition of art, can be interpreted as a beauty that stimulates and encourages humans to create and be dynamic to achieve spiritual satisfaction and sharpen their intuition. By dancing the sampian war dance, the pengayah was creative and dynamic to achieve inner satisfaction in worshipping God.

### **Work Finalization Function**

This sampian war dance in terms of function and purpose is that the sampian war dance is one of the sacred dances (guardians), namely as an accompaniment and *pamuput* for the course of religious ceremonies held at PenataranSasih Temple. The implementation of the sampian war dance is a *pamuput* of work. The sampian war dance is the last stage in a series of dances that are presented at the piodalan ceremony at the PenataranSasih Temple. With the end of the sampian war dance, the series of dance offerings in the piodalan ceremony at PenataranSasih Temple also ended. It was only after the war dance performance that Ida BhataraManca-manca returned to their respective heavens (Ni Made Weni, interview, 28 August 2014). Based on the excerpt from the interview, the sampian war dance is the final series of dance offerings in the piodalan ceremony at PenataranSasih Temple.

The performance of a series of sampian war dances cannot be exchanged with other dances. This is because the sampian war dance has its own function in each of its performances. This situation is in line with the assumptions of the structural functionalism theory which views that, functional principles in which society are well integrated elements and each element has a function and contributes to maintaining the integrity of a system, this theory specifically discusses the relationship between individual human personalities, social systems, and cultural systems. The purpose of this theory is that the entire social system remains viable and its functions can continue as it should. The sampian war dance with its function in each performance must remain in its structure so that the expected function can be achieved.

### **God's Worship Function**

Most Hindus, in getting closer to God, adhere to the teachings of bhakti marga. This is evident from every ceremony performed by Hindus inseparable from the existence of an

offering in the form of a ceremony / offering as a feeling of prostration and devotion before Ida Sang Hyang Widhi Wasa. In the performance of the sampian war dance, several ceremonies are also needed, such as dangsil and pejati. The implementation of the sampian war is one form of offerings that are carried out to worship God in His manifestation as Lord Indra. According to mythology, Dewa Indra has succeeded in defeating King Mayadenawa by fighting, for this reason the people of Pejeng Village commemorate this victory with the performance of the sampian war dance (Dewa Ngakan Nyoman Suardita, interview, 22 August 2014). The sampian war dance aims to worship God through the spirit of dance and the sound of gambelan. With dance movements in the sampian war, the people of Pejeng Village show a sense of devotion to God (Desak Putu Rusmiati, interview, 25 August 2014).

The actualization of yajña teachings in religious life is often defined as an activity carried out with full sincerity and awareness to make offerings both vertically (God) and horizontally (fellow humans and the environment). Therefore, there are some absolute elements involved in a yajña. The elements in question are action, sincerity, awareness and offerings or work, buddhi and devotion. Bhakti is one of the teachings that is highly emphasized by Hinduism as an activity to get closer and ask for protection from Ida Sang Hyang Widhi Wasa and its manifestations. Bhakti should be realized by submitting to Ida Sang Hyang Widhi. Surrendering or doing devotional service must be based on jnana and karma (knowledge and action). This is confirmed in the Bhagavad Gita III.10 as follows.

*SahayajñahprajahsrstvaPurovacaprajapatih,  
AnenaprasavisyadhvamEsavo 'stvista-kama-dhuk.*

Indeed it has been said since a long time ago, God after creating man and the universe through yajña, said in this way you will develop like a cash cow fulfilling your (own) desires

Sincere yajña offerings are also stated in Bhagavad Gita, XVII.11 as follows.

*Aphalakankshibhiryajo,vidhidriyaiyate,  
Yashtavyam eve 'timanah,samadhyayasasattvikah*

The ceremony according to the instructions of the scriptures, is carried out by people without expecting any reward, and to fully believe in this ceremony as an obligation is sattwika.

Thus the desire to get closer to God to obtain His protection and grace is a universal phenomenon. One of the ways commonly taken is through the implementation of yajñas so that the implementation of the ceremony or yajña has a very important function in meeting human needs. In accordance with the sloka, the sampian war dance which is carried out by a series of piodalan Pura Penataran Sasih, Pejeng Village is one way to get closer to Ida Sang Hyang Widhi Wasa with all of his manifestations as a feeling of prostration and devotion.

## 2.2 Meaning of the Sampian War Dance

Humans express their thoughts and feelings using symbols. In this context, Hinduism is very rich with these symbols displayed very beautifully in every religious activity that cannot be separated from symbols. These symbols are a medium for getting closer to God Almighty, asking for His protection (Titib, 2003: 1). To understand and interpret the meaning contained in the war dance performance up to a series of piodalan Pura Penataran Sasih in Pejeng Village, the analysis carried out is based on the theory of symbolic interactionism.

The theory of symbolic interactionism suggests that people are always in a process of interpretation and definition because they are constantly moving from one situation to another. A situation and a phenomenon will be meaningful when interpreted. There are four rank symbols, namely 1) a symbol of construction in the form of belief and usually the essence of religion; 2) a symbol of evaluation in the form of a moral judgment that is conditional on values, norms and rules; 3) a symbol of cognition in the form of knowledge that is used by humans to better understand their environment; 4) a symbol of expression in the form of expressing feelings.

With regard to the theoretical assumptions and the results of the analysis in the field, several meanings in the sampian war dance performance can be described, namely, the meaning of solidarity, the meaning of ethics, the meaning of purification, and the meaning of religious. An explanation of each of these meanings will be described as follows.

### **The Meaning of Solidarity**

The implementation of the sampian war dance will not run smoothly if it is not supported by all components of the Pejeng Village community. All components of society must indeed work together to achieve common goals, because society is a unified system.

Hinduism sees human society as a large family born from the same origin, namely God. The Sruti describes that human society is born from cosmic humans (universal humans who cover the universe) who are none other than God Almighty. In the Yajurveda scriptures, it is explained that God has created four components of society, namely brahmins, katriya, vaisya and sudras. These four components are created through the limbs of His body. Brahmin was created through the mouth of God, ksatria was born from His arms, vaisya was born from the thighs and sudras were born from God's feet. This description clearly shows that the human talent group is part of a social system or society.

All levels of the Pejeng Village community directly or indirectly participate in the sampian war dance performance. Togetherness in taking work can foster a sense of solidarity between residents of the Pejeng Village community. The sampian war dance is one of the glues of a sense of solidarity among residents of Pejeng Village (TjokGedeAgungKesumaYuda, interview, 29 August 2014).

Dewa NgakanPutuPurnamaSudipta (interview 27 August 2014) added, the sense of solidarity of the Pejeng Village community can be maintained and increased through religious ceremonies that are held. One of them is in the implementation of the sampian war. It is not only the pengayah who have the responsibility to make the war successful. The success of an activity in a series of ceremonies must be supported by all components of society. The activity of taking sampians together and throwing them at each other is a symbol of fighting each other's negative things within oneself. Indirectly, Pejeng Village people help each other and remind each other for self-reflection.

### **The Meaning of Ethics**

Ethics is something that is related to efforts to determine actions or behavior that are carried out by humans to be said to be good and bad. With social ethics in society, it will look good and bad. The sampian war dance performance also contains ethics in its implementation. Sampian war dance performances are inseparable from ethical teachings. Parekan members who carry out the war are obliged and should maintain their ethics in dancing the sampian war dance (Dewa NgakanNyomanSuardita, interview, 22 August 2014).

Hinduism teaches *tri kayaparisudha*, namely thinking, saying and doing good. This teaching is one of the basic ethics of Hindus who will carry out a ceremony, namely first through a process of thinking, saying, doing. By thinking of a ceremony that will be carried out with a pure heart based on a sense of sincerity, the ethical value of a ceremony has been running, starting from thinking, as well as words and deeds. The three noble and holy

attitudes of the people will be able to guide and direct the goals of the people, including in the performance of a war dance until a series of piodalan Pura Penataran Sasih. In line with this concept in "Lontar Dewa Tattwa: there is mentioned as follows.

*Kramanya sang kumangkinakaryasanista, madya, utama, manahlegadadiayu, away ngalemdrawyamwangkamagutankaliliraningwwangatuwa, aywamengambekangkrodamwangujarngangsul, ujarmenak juga kawedardenira. Mangkanakramaning sang ngarepangkarya, away simpanginbudhimwangkrodha.*

The procedure for those who are getting ready to perform yajnanakrama, madya, and utama, it is a calm and sincere mind that makes it holy, not to be unresponsive and to love too much for the things needed for the yajna, not to oppose parents' instructions, not to behave in anger and utter harsh words. The words that are kind and pleasant to hear will also be spoken. This is the manner of a person who performs the yajna, do not deviate from good buddhi and do not display anger.

Pejeng Village community in carrying out the war dance performance until it embodies ethical teachings in every dance movement that is displayed. The dancer is obliged to keep his thoughts, words, and actions to always lead in a positive direction. Thus the ceremony is carried out in accordance with the rules / ethics in force, then the ceremony will run smoothly, be successful and of good quality. For this reason, the sampian war dance series of piodalan at Penataran Sasih Temple shows that the sampian war dance performance contains ethical meanings.

### **The Meaning of Purification**

Every ceremony that is carried out is a human effort to fulfill his inner needs, such as a longing to always be close to God Almighty. There is also an awareness of the taint and sin in oneself, which in turn leads to a human consciousness, in the form of a ceremony or yajna as a vehicle for purification and self-perfection. For Hindus to carry out the yajna is an obligation of human life and all creatures are based on the yajna in the form of sacrifice and love.

The sampian war dance has the meaning of purification where the implementation of the sampian war dance is to repel reinforcements so that the entire Pejeng Village environment is protected from negative influences (Dewa NgakanPutuPurnamaSudipta, interview 27 August 2014). DesakPutuRusmini (interview, 25 August 2014) added that the dance movements in the war dance show an energetic movement.

Based on the quote from the interview, the war dance has a meaning to purify the environment. The sampian war dance is a form of action to improve the quality of life to reach the sanctity of life and the sanctity of the universe. Every ceremony / yajna that is carried out is a human effort to always get closer to God Almighty and every yajna that is performed is used as a vehicle for purification.

### **Religious Meaning**

The ceremony in Hinduism certainly has a meaning in every implementation. In the teachings of Hinduism, the teaching of the *tri hitakarana* is the three harmonies that cause life, namely a harmonious relationship between humans and God, a harmonious relationship between humans and humans, and a harmonious relationship between humans and nature. *Parahyangan* is the relationship between humans and God, *pawonganis* the relationship between humans and fellow humans, and *palemahan* is the relationship between humans and their surroundings. The sense of devotion and gratitude addressed to Ida Sang Hyang Widhi Wasa or God Almighty is one form of devotion for a devotee.

All the yajna ceremonial equipment used in the execution of the sampian war is a symbol of the god Nawa Sanga. The number of snacks on dangsil is Nine, a symbol of the god Nawa Sanga. The round sampian is a symbol of Lord Shiva. By offering dangsil, the people of Pejeng Village glorify the god Nawa Sanga as the god ruler of all directions of



the wind (Dewa NgakanNyomanSuardita, wawancara 22 August 2014). The worship of the god Nawa Sanga shows the religious attitude of the Pejeng Village community.

The implementation of the sampian war dance is a symbol to commemorate the victory of the god Indra in defeating Mayadenawa. Thus the sampian war dance is also to worship the power of the god Indra who is able to defeat the asuras (Desak Made Ayu, interview, 20 August 2014). Based on the quotation from the interview, the sampian war dance is a form of the religious attitude of the Pejeng Village community in believing in God's omnipotence in His manifestation as the god Nawa Sanga and the god Indra.

### III. Conclusion

Based on the description of the process, function, and meaning of the sampian dance in the piodalan ceremony at the PenataranSasih temple, Pejeng Village, it can be concluded that the sampian war dance process cannot be separated from the implementation of the piodalan ceremony at PenataranSasih Temple Pejeng Village. The sampian war dance is performed on the third day in the piodalan ceremony at the PenataranSasih Temple. The sampian war dance series begins with the ngober dance, the ngombak dance, and the sampian war dance. After the sampian war dance performance, all the dancers perform purification to the beji. The function of the sampian war dance is grouped into four. As for the function of the sampian war dance, namely, the function of togetherness, the function of cultural preservation, the function of finishing the work, and the function of worshipping God. The meaning of sampian war dance can be divided into four. The meaning contained in the implementation of the sampian war dance, namely, the meaning of solidarity, the meaning of ethics, the meaning of purification, and the meaning of religion.

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