

Cultural Inheritance of Joged Pingitan Dance in Pengosekan, Ubud

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Abstract: This study discusses the existence of Joged Pingitan dance in Banjar Pengosekan, Mas Village, Ubud, Bali. Joged Pingitan dance is included in the sacred dance which is believed to have strong religious and magical values by the people of Pengosekan Costumary Village. The religious value possessed by Joged Pingitan dance can be seen from its function as a wali/sacred dance to accompany the ceremony. This study raises three main issues, namely the history of Joged Pingitan dance, the functions of Joged Pingitan dance, and the values contained therein and the inheritance of Joged Pingitan dance in the globalization era. The purpose of this research is to answer all the problem formulations and dig deeper about Joged Pingitan dance. The method used is descriptive qualitative method with data collection techniques using observation and interview techniques. The results of this study explained that Joged Pingitan dance in Banjar Pengosekan is still preserved today, has the main function of being an accompaniment and complement during religious ceremonies and contains many values such as aesthetic values which are is the value of beauty, religious value, educational value, and social value.

Keywords: cultural inheritance, Joged Pingitan dance, Pengosekan Costumary village, religious value, sacred dance.

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Introduction

Bali is an island that is very rich in art and culture. Balinese art has its own character due to the very strong integration of art and Hinduism. The teachings of Hinduism are a source of inspiration for the creation of Balinese art and always support the depth of spiritual values in Balinese art. The presence of Hinduism and art that integrates in the midst of Balinese life is able to build distinctive and unique Balinese art which makes Balinese art originally religious. Various works of Balinese art are religious in nature because they are created based on a taste that includes totality (taste and ratio), in the depths of the most sacred heart, amidst the vibrations of the personal conscience of Balinese artists imbued with Hinduism. Because of this, works of art in Bali always reflect a combination of

two dimensions at once, namely the immanent and transcendental dimensions, this is difficult to find in other areas on this earth.

There are many types of art in Bali, ranging from dance, drama, music, painting, and sculpture. Judging from the art of dance alone, there are various types of dance that have beautiful movements and philosophies. For example, Joged Pingitan dance. Joged Pingitan is a joged (dance) danced by women who are secluded (Supartha, et al., 1997) accompanied by the Smara Pelinggian gamelan which is generally made of bamboo slats using a pelog or five-tone pelog tune. Joged Pingitan can be found in Gianyar, Badung, and Denpasar.

Based on the available data, the emergence of the seclusion joged in Bali developed around 1884. At first it was a dance for the entertainment of the king, whose dancers were said to have been concubines. This joged is called so (Joged Pingitan) because in the performance of this dance there are certain parts that are secluded (prohibited) which can distinguish the joged seclusion from other joged. If you can joged on the roof of Pengibing are free to hold the joged dancers, but in Joged Pingitan, pengibing is required to only dance to be able to balance the dance movements posed by the joged dancers, because Joged Pingitan dance is sacred (Dibia, 1999: 41). Talking about the seclusion joged in Pengosekan, it began to be danced in the 1950s. Joged Pingitan dance began to be danced after a coil was arranged at Taman Limut Temple. Joged Pingitan dance in Pengosekan is classified as a sacred dance which is only performed during ceremonies at Taman Limut Temple. The world of art, especially in Bali, cannot be separated from sacred arts and traditions related to religious activities that have high philosophical values, namely a magical religious power that is inherited from generation to generation. In reality, performing arts is a medium that has dual functions in Balinese society as a function of ritual life and a function of social life. It is assumed that Balinese art performances are ritual dramas that are a means of strengthening beliefs and formulating religious conceptions in the life of Balinese people and will be passed down from generation to generation to the younger generation. This is important to be discussed on this occasion by exploring the seclusion joged in Pengosekan.

Culture is passed from one generation to the next. This inheritance is carried out through a learning process called socialization and enculturation. Cultural inheritance (transmission of culture) lasts all time as long as the supporting community of the culture in question is not extinct. The process runs from one generation to the next on an ongoing basis. In accordance with the nature and culture as the co-owners of society, the cultural elements are socialized in the individual members of the community by being inherited or cultivated through a cultural learning process. The process of cultural inheritance is carried out through the process of enculturation (culturation) and the process of socialization (learning or studying culture). Cultural inheritance is generally carried out through the channels of the family environment, community, schools, government agencies, associations, official institutions, and the mass media. Through process of cultural inheritance will form human beings who have personalities in harmony with their natural, social and cultural environment as

well as personalities that are not in harmony (deviate) with their natural, social and cultural environment.

Likewise with the inheritance system of Joged Pingitan dance in Pengosekan which has been passed down from generation to generation. The inheritance system is very important in the development of art in Bali. Therefore, based on observations in Pengosekan, this paper will discuss in more depth related to the inheritance system of Joged Pingitan dance.

Methodology

Research methods are ways that govern scientific research procedures in general. The method in this paper uses a qualitative descriptive method, the descriptive method is a method in finding facts about the status of human groups, an object, a condition, a system of thought or an event in the present with the right interpretation (Sedarmayanti, et al, 2002: 33). Qualitative research does not merely describe, but more importantly, finds the meaning contained behind it, as a hidden or deliberately hidden meaning (Ratna, 2010: 94). According to Bogdan and Taylor (in Ratna, 2010:94), qualitative is a method which in turn produces descriptive data in the form of words, both written and spoken. Through a qualitative approach, this paper aims to reveal the meaning behind the phenomenon/symptoms being studied, without changing the research object either before or after the study is carried out; in this case will describe the type of inheritance system, as well as its application in traditional arts, including the factors that become obstacles in the inheritance system.

Data collection techniques are the most strategic steps in research, because the main goal of research is to obtain data (Sugiyono, 2012: 224). In this regard, the techniques used in collecting data in this study are observation dan interview. Observations are used to obtain an overview concerning Joged Pingitan. Observation is "A way to obtain data by observing and systematically recording. In this case, direct observations were made with the chief of Pengosekan customary village, namely I Nyoman Sumatra and Kelian Pura Taman Limut I Koming Narda. Meanwhile, indirect observations were made by observing books related to Joged Pingitan.

Interview is a way to obtain data by holding systematic questions and answers. In this study, interviews were conducted to obtain information, information and data from predetermined informants who have knowledge, insight and experience related to the object of research, seen from the existence and performance of dances for the community in Banjar Pengosekan, the interview was conducted with I Nyoman Sumatra as the Head of Pengosekan Costumary Village which was held on March 30, 2023, at 15.00 at his house. Then the interview was conducted with the second informant with I Koming Narda as the head of Taman Limut Temple which was held on March 30, 2023, at 18.00 at his house. In this interview, the researcher obtained a lot of information about the history of Joged Pingitan dance, the functions of Joged Pingitan dance, and the values contained in Joged Pingitan dance, as well as the development of Joged Pingitan dance in the globalization era.

Results and discussion

The term Joged Pingitan can be found in Lontar Catur Muni-muni. Joged Pingitan (Papingitan) is accompanied by the gamelan Smara palinggihan or Smara Alungguh which is imitated or comes from Kweraloka (the realm of Dewa Kuwera). There are four types of gamelan mentioned in Lontar Catur Muni-muni, namely (1) gamelan Smara Pagulingan or Smara Aturu descended from the realm of Dewa Indra (Indraloka) with pagambuhan music to accompany the Lion Barong; (2) the gamelan Smara Patangian or Smara Awungu is derived from the realm of Dewa Yama (Yamaloka) with the Pasesendon music used to accompany Legong Kraton; (3) the gamelan Smara palinggihan or Smara Alungguh descended from the realm of Dewa Kuwera (Kuweraloka), used to accompany Joged Papingitan; and (4) Smara Pandirian or Smara Ngadeg descended from the realm of Dewa Baruna (Barunaloka) with Pakakintungan music used to accompany Barong Ket. The four types of gamelan must be played to accompany various types of ceremonies, both offering ceremonies to the gods (dewa yadnya) and ceremonies for human safety (manusa yadnya), both performed in family shrines (kabuyutan) and in public shrines or temples. This can be seen more clearly in the following quotation;

"Catur ngaran patpat, muni-muni ngaran gagambelan. Nyata gagambelan Smar Pagulingan ngaran Smara Aturu, gendingnya Pagambuhan",

So the Barong Singa's gagamelan; Smar Patangian musical composition is created by Smara Awungu;

"Gambelan Smar Pandiriyen ngaran Smara Ngadeg gendingnya Pakakintungan maka gagambelan Barong Ket Mwah yan hana swakarya yan ageng wenang gambelan iki tinabuh, kala Sang Hyang Catur Weda inucaraken dening sang wiku sang amuput karya. Kunang yan karya ayu ring sanggar atawa ring kabuyutan, ring parhyangan agung alit, gambelan iki kang utama pinalu ring kana. Mwah ring pangambilan, pabuncingan muang pangupa-pali wang, angelaraken sopakaraning babanten, mwanng papendetan katur ring dewa" (Bandem, 1986).

(Meaning: "Catur means four, muni-muni means gamelan, namely the gamelan Smara Pagulingan or Smara Aturu with Pagambuhan music, as accompaniment to Barong Singa; gamelan Smar Patangian or Smara Awungu with Pasesendon music as accompaniment to Legong Kraton; the gamelan Smar palinggihan or Smara Alungguh is used to accompany Joged Papingitan; and the gamelan Smar Pandirian or Smara Ngadeg with Pakakintungan music used to accompany Barong Ket.").

In Pengosekan area, Joged Pingitan is one of the sacred arts which is a legacy from the ancestors that must be preserved. This is proven by the existence of a legacy in the form of Gelungan Joged Pingitan, the legacy of Tabik Pakulun Dang Hyang Nirartha, which was carried by the Joged Pingitan Temple, Taman Limut Pengosekan, Ubud, Gianyar. The remains of the joged gelungan are a sign of the existence of the pingitan joged in Pengosekan customary village area of Ubud. Gelungan was once handed over to Dang Hyang Nirartha's son, namely Tabik Pakulun Ida Mas who holds the title Ida Pandita Sakti Mas Magelung. The use of the coil should not be arbitrary where the dancers who can wear the coil

are only special dancers who have been appointed by temple residents. Residents also believe that the coil must always fit all the appointed dancers, never too big or too small. Then the dancers who dance the seclusion joged must really come from Pengosekan.



[Source: Somawati, 2023]
Figure 1. Joged Pingitan dance show.

In this dance, there is no audience allowed to join in ngibing (dancing). Only coercion is allowed, and even you have to wear traditional clothes. The movements of the joged dancers are not the same as those of other joged. This has been passed down from generation to generation and no one dares to break it. In their performance the dance is divided into two characters in the form of a thrower with two dances, Tari Bapak Gede and Tari Bapang Cenik (Bapak Gede Dance and Bapang Cenik Dance), as well as acting or drama. Joged Pingitan is Usually danced once a year together with Pujawali in Taman Limut Pengosekan Temple, which is accompanied by Gamelan Smara Pelinggihan or better known

as Gamelan Gandrung. The last generation of joged seclusion dancers, around the 1950s, was Ni Nyoman Lati.

Function of Joged Pingitan dance

Dance in Bali can be grouped into 3 parts based on its function and sacred level, namely Wali, Bebali, and Balih-balihan. Wali art is a sacred art that is only performed in the context of the Dewa Yadnya ceremony at the temple, this means that the dance performed at the temple is part of a series of religious ritual ceremonies. Dances that are often performed in ceremonial contexts function as a means of ceremony, these dances are performed in the temple's innards (the innermost courtyard of the temple) to welcome/welcome the descent of the Gods. Bebali art is art that is offered in the context of religious ceremonies that function as a complement, Bebali art is usually performed in the middle jaba (the central courtyard of the temple) in connection with certain ceremonies at a temple, this dance functions as an accompaniment to the ceremony which besides being able to provide enlightenment through story content plays, while Balih-balihan art is a performing art of the cultural heritage of the Balinese Hindu community which is staged solely for entertainment and functions as a spectacle which can still be found in all corners of the island of Bali.

Due to the results of an interview with I Koming Narda as the chief minister of Taman Limut Temple, it is stated that: "Joged Pingitan dance located in Pengosekan is different from the usual joged dance, where the joged dance generally functions as a means of entertainment. However, this dance of the seclusion joged serves as a means of ceremonies which are offered to the Gods (Yadnya Gods) and Ancestors (Yadnya Humans). For the Dewa Yadnya ceremony, Joged Pingitan dance was performed during the piodalan ceremony at Taman Limut Temple (interview, 30 March 2023).

Based on the explanation above, Joged Pingitan dance has a function for Dewa Yadnya ceremonies. In the Dewa Yadnya ceremony, Joged Pingitan dance has a function and sacred meaning which is performed during the piodalan ceremony as an accompaniment to the ceremony presented to him which is staged at the Jeroan Pura Taman Limut.

Values of Joged Pingitan dance

There are so many values contained in Balinese art, especially cultural values. Cultural values are values that are agreed upon and embedded in a society, the scope of the organization, the community environment, which are rooted in a habit, belief, symbols, with certain characteristics that can be distinguished from one another as a reference for behavior and responses to what will happen or is happening.

In terms of value, performing arts also have elements, one of which is aesthetics. Aesthetics is a science that studies everything related to beauty which studies all aspects of what we call beauty (Djelantik, 1990:7). When explaining about aesthetics, it means not far from the word art, because art is an expression that has an element of beauty that concerns culture.

Joged dance is one of the cultures that grows and develops among the people. Joged Pingitan dance in Pengosekan has religious values in accordance with the religious notion as a manifestation of spiritual and spiritual nature originating from beliefs and beliefs, which can be seen from the nanginin/mepekeling ritual (ceremony before the performance) by arranging the canang tapakan, segehan, and other offerings. On the other hand, there is evidence that the people of Banjar Pengosekan, Ubud routinely perform Joged Pingitan dance during piodalan ceremonies at Taman Limut temple if the piodalan is "constant". The community classifies Joged Pingitan dance as a sacred dance, which is a type of joged in the performance of a play accompanied by gamelan Gamelan Smara Pelinggihan or better known as Gamelan Gandrung.

Education as a process of enculturation functions to pass on past values and potentials to future generations. The value of education in the existence of Joged Pingitan dance in Banjar Pengosekan is one of the traditions that has been passed down from generation to generation and there is a teaching and learning process that grows and develops among the community. The existence of Joged Pingitan dance has increased in existence because this dance is often performed.

Social values are various principles, assumptions and beliefs that apply in a society. This value becomes a way of life for members of the community and is considered good and right and must be obeyed. Social values are not in the form of writing, but are in the form of speech and are known and mutually agreed upon by every member of society. In a society, social values can be very diverse and always change according to developments in society itself. The people of Banjar Pengosekan have a sense of togetherness and sincere intentions from the start of preparation to the end of the performance based on a sense of togetherness by working together.

Joged Pingitan Inheritance System in the Era of Globalization

It is very difficult to discuss the development of traditional dance in Indonesia, especially Bali. This is due to the uneven distribution of major cultural influences from the outside. Apart from that, in its development, the presence of dance in a certain area occurs as a result of a process of selective accumulation. In several regions in Indonesia, there are many forms of dance from prehistoric times that still have traces of them even though those areas were subject to major influences or influences from outside cultures.

Traditional folk dances have magical and sacred characteristics, prioritizing the expression of their soul which is dominated by will and belief, that by imitation of motion, they can invite the spirits of their ancestors. It is undeniable that the people's artistic life is well maintained so that Joged Pingitan really has a place in the hearts of the people, making it a guide and guideline that must be maintained and passed down from generation to generation.

Based on the results of an interview with I Nyoman Sumatra as Bendesa Adat Pengosekan states that: "Joged Pingitan in Pengosekan is one of the sacred arts which is a legacy from the ancestors that must be preserved. This is proven by the existence of a legacy in the form of Gelungan Joged Pingitan, the legacy of Tabik Pakulun Dang Hyang Nirartha, which was carried by the Joged Pingitan

Temple, Taman Limut Pengosekan, Ubud. Joged Pingitan is danced every piodalan nadi or nyatur ceremony at Taman Lumut Pengosekan Temple, which is accompanied by Gamelan Smara Pelinggihan or better known as Gamelan Gandrung. The last generation of joged seclusion dancers, around the 1950s, was Ni Nyoman Lati. Then, Joged Pingitan in Pengosekan was also performed at the 36th Bali Arts Festival (PKB) in 2014. Apart from that, there was a studio called the Cudamani Dance Studio which backed up the children in Pengosekan in passing this Joged Pingitan dance" (interview, 30 March 2023).

Based on the results of the interview above, in Pengosekan area there is one dance studio, namely the Cudamani dance studio, which supports children in cultural inheritance, both dance, percussion, singing and others. The development of the times has not eroded the development of Joged Pingitan dance in Pengosekan because almost every piodalan falls on the Buda Cemeng wuku Menail, where this dance is always performed and the children who are dancing are very enthusiastic about the dance because they can "munch" sesuhunan in the form of a Joged Pingitan coil known as "Sesuhunan Ratu Sakti Mas Magelung". Joged Pingitan is danced every piodalan nadi or nyatur ceremony at Taman Lumut Pengosekan Temple, which is accompanied by Gamelan Smara Pelinggihan or better known as Gamelan Gandrung. The last generation of dancers, around the 1950s, was Ni Nyoman Lati and Ni Ketut Jabreg, however, Ni Nyoman Lati, who more frequently squirmed in Joged Pingitan, therefore the wider community knows Ni Nyoman Lati as the last generation of dancers. In the 1950s, the coach for the seclusion joged dance was named Pekak Limbak. Then Joged Pingitan Pengosekan was also staged at the 36th Bali Arts Festival (Pesa Kesenian Bali, PKB) in 2014.

In the past, the joged seclusion dance was only danced by one dancer who played several characters according to the play being taken. However, when performing at the 2014 Bali Arts Festival (PKB), many dancers performed the dance of the seclusion joged. This is done so that children can participate in the performance, which indirectly includes the inheritance system of Balinese art and culture. In addition, when performing at the Bali Arts Festival (PKB), they did not use the original coil, but used the coil that was in Sangar Cudamani. It's just that the tirta vomited from a staging at Taman Limut Temple, as a symbol of His blessing prayer to participate and be given smooth running in the performance. The original Joged Pingitan gelungan is only specifically used during piodalan ceremonies at Taman Limut Temple. In the process of practicing the seclusion joged at the Cudamani studio, inviting an outside trainer named Sekar as the gandrung coach, in order to get the characteristics of the gandrung dance movement to support the performance. Sekar also participated in the performance of the pingitan joged at the Bali Arts Festival (PKB).

Then in 2018 the Center for Community Service LP2MPP Indonesian Art Institute (ISI) Denpasar Dr. I Ketut Muka P. M.Si reconstructs an art that is almost extinct, namely Joged Pingitan in Pengosekan which aims to balance the splendor of the birth of new works. Reconstruction activities began in March and are targeted to be completed in August 2018

Based on the explanation above, if it is related to the inheritance system of arts and culture, the Joged Pingitan inheritance system in Pengosekan can be divided into non-formal and formal education. The system of inheritance through non-formal education in the inheritance of Joged Pingitan in Pengosekan is through a studio. We can find Joged Pingitan dance inheritance system in Pengosekan, Ubud, at the Cudamani dance studio which supports children in cultural inheritance, both dance, percussion, singing and others. So that with the existence of this studio, the younger generation will not forget the cultural arts left by our ancestors. The system of inheritance through formal education in the inheritance of Joged Pingitan in Pengosekan is through the role of educational institutions, in 2018 Community Service Center LP2MPP Indonesian Art Institute (ISI) Denpasar Dr. I Ketut Muka P. M.Si reconstructed the art of Joged Pingitan in Pengosekan which aims to balance the splendor of the birth of new works.

Conclusion

The essence of Joged Pingitan is the effort of its supporting community to achieve unity with the god or Ida Bhatara who is worshiped as the ista of the gods. In order to achieve unity with the deity, the joged seclusion is a vessel that forms and incarnates beauty as a place where the deity (Ida Bhatara) descends in incarnation as an object of worship, as indicated by a dancer who is in a trance. Religious experience and aesthetic experience are united in seclusion joged. Furthermore, joged seclusion is a means to achieve the ultimate goal of the life of its supporting community (moksartham jagadhitam). Because of this, Joged Pingitan becomes an integral part of Balinese Hindu religious ceremonies, which are based on the integration of a trilogy of Hindu aesthetic principles, namely Satyam (Goodness), Siwam (Truth), Sundaram (Beauty). Based on the explanation above, if it is related to the system of inheritance of art and culture, the Joged Pingitan inheritance system in Pengosekan can be divided into non-formal education through studios and formal through the role of educational institutions, in 2018 the Community Service Center of LP2MPP, Institut Seni Indonesia Denpasar.

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