

DANCE PERFORMANCE TO ACHIEVE MURI: STUDY OF REJANG SANDAT RATU SEGARA DANCE PERFORMANCE IN TANAH LOT, TABANAN, BALI

Ni Made Ari Yanti Putri Negara¹, I Nyoman Darma Putra², Ni Luh Arjani³

¹Master Degree Programme of Cultural Studies, Udayana University, ^{2,3}Cultural Studies Study Program, Faculty of Arts, Udayana University

Email: 1ariyantiputrinegara@gmail.com, 2idarmaputra@yahoo.com
3luh_arjani@unud.ac.id

Received Date : 11-11-2021
Accepted Date : 11-05-2022
Published Date : 31-08-2022

ABSTRACT

Rejang is a sacred dance that has certain standards in its creation and performance. This sacred dance is performed during the Dewa Yadnya ceremony by taking into account the place, time, and means of offerings that have been determined. However, recently a new creation of Rejang dance has emerged which has a function not for religious ceremonies, but for other purposes such as entertainment to achieve a MURI (Indonesian Record Museum) record. This type of Rejang Dance is the Rejang Sandat Ratu Segara Dance which was staged on August 18, 2018 in Tanah Lot, Tabanan, Bali. This certainly attracts the attention of the people of Tabanan and causes this dance to be widely discussed on social media and in real life. This article examines the form of the Rejang Sandat Ratu Segara Dance and finds out how it differs from the Rejang dance in Bali. The research method used is qualitative research with descriptive and explanatory exposure. In this study, there are several differences in the form of the Rejang Sandat Ratu Segara dance with the Rejang dance that developed in Bali such as movement, dancers, clothing, and settings.

Keywords: *Rejang Sandat Ratu Segara Dance, Tanah Lot Tabanan, MURI record, sacred art*

INTRODUCTION

The Rejang Sandat Ratu Segara dance is a new dance creation initiated by Ni Putu Eka Wiryastuti, the Regent of Tabanan for the period 2011-2021, together with two artists from Tabanan, I Wayan Juana Adi Saputra and I Wayan Muder. This viral dance in 2018 was first performed at the Tanah Lot Festival colossally with a total of 1800 dancers. The show, which involved junior and senior high school students throughout Tabanan Regency, won an achievement in the form of a MURI record. Regardless of the achievements, the show made memories of the mass riots at the Tanah Lot tourist attraction. This has become a public spotlight and it is interesting to study further the form of the Rejang Sandat Ratu Segara Dance. In studying the form of the Rejang Sandat Ratu

Segara Dance, the theory of deconstruction is used as a 'scalpel'. Through the method of deconstruction, Derrida uncovers various assumptions hidden in structural linguistics. These hidden assumptions generally escape the attention of structural linguists and Derrida reacts to them, then overturns them (Yusuf, 2014: 39). In this study, the categories or assumptions that will be dismantled are the differences in the form of the Rejang Sandat Ratu Segara Dance with the Rejang dance in Bali. In addition to aesthetic forms, verbal and nonverbal forms are also fundamental things that are learned in the Rejang Sandat Ratu Segara Dance. In conducting this research, no articles or journals have been found that discuss the Rejang Sandat Ratu Segara Dance, especially regarding the study of its performance.

This research was conducted in Tabanan Regency, precisely in Beraban Village and Tanah Lot DTW. The research method used is qualitative research with descriptive and explanative exposure. Data was collected by using three techniques, namely observation, interview and document study. Observations were made at the staging site and mingled directly with the people who felt the impact of the performance. Furthermore, in the interview and determination of prospective informants, purposive sampling and snowball sampling techniques were used. As well as in the study through document studies carried out on photos, videos and diaries obtained via the internet and coming directly to the staging area.

In conducting data analysis, there are three stages, namely data reduction, data presentation, and drawing conclusions. The results of research in the field are in the form of observations and interviews which are equipped with a literature review, then processed to get the results that are poured into a paper. Data analysis results are presented in the form of writing and tables. With these methods and techniques, readers are expected to be able to understand the findings obtained through qualitative research.

DISCUSSION

The Rejang Sandat Ratu Segara dance is a colossal dance with 1800 dancers. The performance was held at the second Tanah Lot Festival which was held at the Tanah Lot Tourist Destination, Kediri, Tabanan on 18-8-2018 at pkl. 18.00 pm. Based on the results of the research conducted, it can be stated that the functions of the Rejang Sandat Ratu Segara dance performance include the function as an offering, a function as a promotion to increase the visit of Tanah Lot DTW and as a means of breaking the MURI record. Classification of Balinese dance based on its function can be divided into wali, bebalih and balih-balihan dances. Rejang dance is included in the guardian dance which

is intended as a complement to the Dewa Yadnya ceremony. However, nowadays, the Rejang dance has increased its function to other things as mentioned above.

Dance is a form of human expression embodied into motion supported by other elements. Motion is an important element in dance. Balinese dance is closely related to its environment; it was demonstrated in the expression of its movements. Dance creators are inspired by the natural environment so that they can create dances that are rich in movements. For the shape to be perfect, the movements were still arranged in such a way as to fulfill the three elements of *wiraga* (body build and movement quality), *wirama* (music or rhythm), and *wirasa* (authority and expression) (Bandem, 1996:32). Other things that support dance are music, costumes/dress, make-up, stage settings, and properties. If the combination of the elements is managed properly, it will create an entertaining dance form to be enjoyed. As an art form performed or exhibited to the public, dance can become a form whose basic elements or components can be visually captured by the human senses. Visually, the basic components in dance have artistic values that can captivate the audience to live it (Maryono, 2015:24).

Furthermore, Maryono explained that the form of dance generally consists of two basic components, namely: a) verbal components and b) nonverbal components. The two major components of dance, both verbal and nonverbal, are complementary, whose presence forms a performance. The form of the verbal component consists of the types of the language contained in dance performances, which can be in the form of: (1) *Tembang* (song) literature (in the form of *ada-ada*, *macapat*, *pathetan*, *sindhenan*, *gerongan*, *sendhon*, *jineman*, and *palaran*); (2) *janturan* (monologue); (3) *antawecana* (dialogue); (4) *geguritan* (poetry), and (5) verse. While the types of components or elements of dance in the form of nonverbal or non-language consist of: (1) Theme, (2) Storyline or Dramatic Plot, (3) Motion, (4) Dancer, (5) Floor Pattern, (6) Facial Expression, (7) Makeup, (8) Clothing, (9) Music, (10) Stage, (11) Property, (12) Lighting, (13) Setting (Maryono, 2015:24).

Verbal Components of Rejang Sandat Ratu Segara Dance

As Maryono has described, the form of the verbal component consists the types of the language contained in dance performances, which can be in the form of: (1) *Tembang* (song) literature (in the form of *ada-ada*, *macapat*, *pathetan*, *sindhenan*, *gerongan*, *sendhon*, *jineman*, and *palaran*); (2) *janturan* (monologue); (3) *antawecana* (dialogue); (4) *geguritan* (poetry), and (5) verse (Maryono, 2015:24). So, the Rejang Sandat Ratu Segara dance contains one of the verbal components, namely *tembang*

literature (*sindhenan* and *gerongan*).

The *sindhenan* work is a Javanese *tembang* (song) sung by only a singer (solo), usually by a female vocalist, whose voices interrupt between taps. The function of *sindhenan* work is more directed to express a feminine impression which has a smooth, soft and sweet nature (Maryono, 2015:34). The Rejang Sandat Ratu Segara dance uses a type of *sindhenan* which is sung solo and in Javanese. As said by Gusti Ayu Irayanti, a singer and *gerong* (chorus member), that at the beginning of the Rejang Sandat Ratu Segara Dance, it is accompanied by a *sindhenan* with a tone that has been created. Gusti Ayu Irayanti is a singer who takes a solo note at the beginning. The song lyrics in the Rejang Sandat Ratu Segara dance are as follows.

"Ratu Segoro.....Agung Lan Wicaksono (Queen of the Seas Great And Wise)

Sinar Suci ma ring Segoro Kidul (Having a holy light on the southern sea)

Ratu Segoro, Lako Lan Wicaksono (Queen of the sea, just and wise)

Sinar Suci ma ring Segoro Kidul (Having a holy light on the southern sea)

Paras Ayu Gumilar Cahayaning Suci (Beautiful face surrounded by holy light)

Hyang Wisesa Kahuripan" (Owner of eternal life)

Rejang Sandat Ratu Segara Dance is to worship *Ratu Segara* (The Queen of the Sea) with a pure heart so that we get the holy light. This can be seen clearly in the lyrics used in the *pesindhenan* section. Then in the second part, *gerongan* is continued by using the song *Kawitan Wargasari* with the following lyrics.

"Purwakaning Angripta Rum, Ning wana Ukir

Kahadang Labuh, Kartika, Panedenging Sari,

Angayon Tangguli Ketur,

Angring-ring Jangga Mure"

Non-Verbal Components of Rejang Sandat Ratu Segara Dance

The form of nonverbal components in dance is a form that can be visually captured by the five human senses. The types of components or elements of dance in the form of nonverbal or non-language consist of: 1) Theme, 2) Storyline or Dramatic Plot, (3) Motion, (4) Dancer, (5) Floor Pattern, (6) Facial Expression, (7) Makeup, (8) Clothing/costume, (9) Music, (10) Stage, (11) Property, (12) Lighting, (13) Setting (Maryono, 2015:52).

Theme

The theme becomes the guideline in framing a dance work. As in the Rejang Sandat Ratu Segara Dance, which takes the theme of the presentation, every other

component must adjust to the theme that has been set.

The theme of offerings in the Rejang Sandat Ratu Segara dance then developed into dance movements and structures following the theme. In setting the theme as the first step in the process of creating the Rejang Sandat Ratu Segara dance, it seems that there is no good coordination and communication with the spiritual guardian (holy people) at Tanah Lot Temple, where the performance is performed. Referring to the theme, namely offerings and referring to the place, namely *Pura Luhur* Tanah Lot (Tanah Lot Holy Temple), the spiritual guardian of *Pura Luhur* Tanah Lot, I Wayan Semudre Yasa, hopes before proceeding and training, there will be communication with the temple custodian. The theme designed by Ni Putu Eka Wiryastuti was obtained through meditation. As explained by I Wayan Juana Adi Saputra as a choreographer, that he was asked by Ni Putu Eka Wiryastuti to create a new Rejang dance and asked for a day to meditate. And the next day Ni Putu Eka Wiryastuti gave I Wayan Juana the theme of offering, to be precise, an offering to *Ratu Kidul* (Queen of Ocean) as the ruler of the ocean.

Storyline

The storyline in dance works formed from rhythm can be observed in the types of folk dances that do not use story patterns. This means that this form of dance work is based more on cultivating the rhythm or tempo of motion, including: loud-slow, fast-slow, strong-weak supported by the rhythmic playing of the accompaniment music (Maryono, 2015: 53). In the Rejang Sandat Ratu Segara dance, the storyline or dramatic plot is divided into four parts, namely the initial round (*papeson*), the middle act (*pengawak*), the final round (*penget*), and the closing (*pekaad*).

The initial round (*papeson*) depicts the majesty of *Kanjeng Ratu Kidul* which is illustrated with motion and accompaniment music. The atmosphere shown in this section is a magical and authoritative Javanese atmosphere. The middle act (*pengawak*) describes a welcome (*pendak*) that shows a majestic and solemn atmosphere. The final part (*pengecet*) describes an offering of gratitude to *Ida Betara Ratu Segara* (the Ocean God) who has been pleased to provide purification of nature and its contents, always given safety and welfare. The atmosphere described in this section is that of a joyful offering. The closing part (*pekaad*) is the part that describes the return of *Ratu Segara* after giving Her grace and mercy to nature and its contents. She returned to the middle of the sea with a magical atmosphere.

Movements

Motion in dance is a language that is formed into the movement patterns of a dancer. The principles of form that need to be analyzed include, among others: unity, variation, repetition, transition or displacement, series, comparison, and climax (Hadi, 2007: 25).

First, unity is a very important principle in the form of motion or choreography.

"Unity" implies being a whole. The unity of the aspects of motion, space, and time that are present in dance is a whole that is ready to be lived and understood (Sumandiyo Y. Hadi, 2007: 25). Based on the presentation of the wholeness of motion, according to Sumandiyo Y. Hadi, the Rejang Sandat Ratu Segara dance contains harmonious movement, space, and time that are run according to proportions to form wholeness. This wholeness can be enjoyed and lived by 1800 dancers as well as the audience. Second, the most visible variation in the Rejang Sandat Ratu Segara dance is at the beginning (*papeson*). The variation is the presence of dominant Javanese movements in this section. This is not found in the *Rejang* dance that developed in Bali. However, the principle of variation is not really for the sake of "variation" itself; variation must develop in wholeness and unity (Hadi, 2007: 26).

Third, the repetition involved in the Rejang Sandat Ratu Segara Dance can be seen in each round. In the early stages, Javanese movements seen are repeated for accentuating the Javanese atmosphere highlighted. As Juana said, the initial part (*papeson*) only uses Javanese movements aiming to emphasize the Javanese concept. The fourth is displacement or transition. A dancer must understand very well the meaning of transition, analysis of transitions, transfers, or connections from one motion to another smoothly and skillfully, the entire series of forms of motion become more effective in creating unity or wholeness (Hadi, 2007: 27). The Rejang Sandat Ratu Segara Dance has a clear connection or transition from the initial part that has a Javanese nuance to the second part with Balinese nuances. Like the *Rejang* dance in general, from the second part to the third part, as well as from the third part which has Balinese nuances until part four which again has Javanese nuance. It shows that the choreographer succeeded in placing the transition so that this dance can form a unity. The fifth, which is a series or can be analyzed as a continuity, is one of the principles that need to be considered because dance movement form can be felt like experience (Hadi, 2007: 28). The Rejang Sandat Ratu Segara dance seems to use the ABCA formula in a continuity relationship. ABCA is performing a Javanese movement in the first and fourth parts. However, in the second and third parts, Balinese movements are performed. The analysis of the climax principle

becomes the last analysis. The climax is enjoyed as the culmination of a journey of beginning, development, and completion. However, in the Rejang Sandat Ratu Segara dance, it is difficult to conclude which climax is meant. As with most of the Rejang dances that developed in Bali, they are not concerned with the climax of a performance, but only emphasize the function of the *Rejang* dance itself.

Dancer

Considering the main element of dance, the movement carried out or channeled through the body of a dancer, the dancers are a crucial component in a dance performance. In the initial process of creating the Rejang Sandat Ratu Segara dance, there were only five dancers involved, but along with the corrections made by Ni Putu Eka Wiryastuti, finally, there were nine core dancers who were adjusted to her magical number belief. Yuna as the dance coach explained that the initial selection of core dancers is selected by their closest relationship to the dance coach. The relationships meant are like siblings, studio students, and close friends of dance coaches. After direct coaching with Ni Putu Eka Wiryastuti and the formation and dance move of the Rejang Sandat Ratu Segara dance were approved, the selection throughout the Tabanan district was carried out from 10 sub-districts in Tabanan. Initially, the number of dancers desired by Ni Putu Eka Wiryastuti was 7200. It was confirmed by I Wayan Muder and I Wayan Juana Adi Saputra, that Ni Putu Eka Wiryastuti's initial request was 7200 dancers by using multiples of the number 9. However, due to space constraints, the number was reduced and finally obtained 1800 people, or in choreography, it is called colossal.

Ni Putu Eka Wiryastuti (2018: 14) explained the requirements for dancers participating in the performance of the Rejang Sandat Ratu Segara Dance during the selection process up to the performance. It was done so that the performance had a magical-religious nuance. The requirements include the following.

- a) Before dancing, Rejang Sandat Ratu Segara dancers are required to spread jasmine flowers on the stage (performance venue).
- b) Dancers must be teenagers and must not be during period/menstruation (*cuntaka*).
- c) This Rejang dance is performed in connection with the *Dewa Yadnya* ceremony and should not be performed anywhere.
- d) *Rejang* dance costume in the show must be following the original clothing and is not allowed to add or revision.
- e) This dance is danced at the shrine that worships *Ibu Ratu Segara* or in other sacred areas.

Judging from its function, the *Rejang* dance is more sacred because the dancer or the *Rejang* dance itself is a dance offering to God, it is why the dancers at the time of dancing must be genuinely pure, therefore the average dancer age is six to eight years old (Agung, 1982: 38). In sacred dance performances such as the *Rejang* dance, the dancer is the most crucial element. However, it is difficult for the *Rejang Sandat Ratu Segara* Dance performance committee to ensure that the 1800 dancers involved in the performance are pure girls or not during their menstruation.

According to I Wayan Muder, the presence of impure dancers who are in their period and pregnant but still participate in the performance, became one of the reasons that triggered the mass chaos that occurred after dancing the *Rejang Sandat Ratu Segara* Dance. Not only dancers who were in their period but some dancers are married. It was explained by Putu Adnya Semapta as the leader of EO Jayapro, that after being tracked down, there were dancers who were married. Whereas in her book, Ni Putu Eka Wiryastuti explains the criteria for *Rejang Sandat Ratu Segara* dancers are dancers who are still teenagers and are not in their menstruation period (*cuntaka*). The number of dancers who are representatives from each school, causes the condition of the dancers to be uncertain. Consequently, when someone violates the rules, the sacredness of the dance is questioned. As stated by Ni Luh Putu Sintayani, a dancer from SMP 2 Kerambitan admitted that she participated in this *Rejang* dance performance because she was appointed by the school. Likewise, Gusti Ayu Nandita Ari Trisna, a dancer from SMP 1 Kerambitan said that participating in this performance was because of a recommendation from a friend.

Floor Pattern

The floor pattern is a line formed from the dancer's body movements that cross the floor. Various types of lines formed by dancers on the floor or performance stage are imaginary lines that can be captured with sensitivity (Maryono, 2015: 58). In the *Rejang Sandat Ratu Segara* dance, the floor pattern used is more symmetrical. The floor pattern used during the performance at *Pura Luhur Tanah Lot* is the beach filled with sand and coral. The direction of the floor pattern used is facing the audience or back to the beach and Tanah Lot Temple. This is confirmed by I Wayan Juana, I Wayan Muder, and Putu Adnya Semapta, that the dancers are impersonating the *Ratu Segara* who emerges from the sea giving blessings to the community and will later return to the sea. It is why the dancers seem to come from the sea, facing the audience.

As explained by Bandem and Fredrik, that the Rejang dance is performed before the *pretima* (the God symbol) as worship and offering to God. However, the floor pattern used in the performance of Rejang Sandat Ratu Segara is different. The dancers made a motion facing the audience and also local officials who attended the performance at that time. This does not follow the description of the usual Rejang dance performance venue. If examined based on the place where the *Rejang* dance is performed, in *Pura Luhur Tanah Lot*, the *pretima* or *pelelingih* (a place for worship) is in the direction of the sea. In other words, if performing a performance for a divine offering at *Pura Luhur Tanah Lot*, then the dancers should face the beach or *Pura Luhur Tanah Lot*.

Facial Expression

Facial expression is a change in the visual condition of a person's face. Facial expressions are a means to get an understanding and description of a person's psychological condition (Maryono, 2015: 60). In a dance, facial expressions help the audience in understanding the meaning of the choreographer. In the beginning, the Rejang Sandat Ratu Segara Dance uses a flat facial expression or does not smile. It was confirmed by Ni Putu Yuna Sri Rejeki and I Wayan Juana, that Ni Putu Eka Wiryastuti asked the dancers in the first part to have a flat expression and not smile. According to I Wayan Juana, it is following the image of the great *Ratu Segara* imagined by Ni Putu Eka Wiryastuti. In the second and third parts, it is clear that the facial expressions of the dancers change from a flat expression to a smile. And finally, in part three, they come back and dance with their backs to the audience.

Make-up

Characters or figures in dance performances are mostly formed from make-up. Make-up in performing arts is not only to beautify the dancers but also for the expression so that the shape is very diverse according to the designed character (Maryono, 2015: 61). In the Rejang Sandat Ratu Segara Dance, the dancers use beautiful make-up and green colors following the color of *Ratu Kidul*. As explained by Muder, in art, one must use make-up that fits the theme. The Rejang Sandat Ratu Segara dance is also adapted to the character of *Ratu Segara*, so that the make-up worn should represent *Ratu Segara*, in shades of green. The make-up worn includes foundation, powder, green and brown eyeshadow, eyelashes, eyebrow pencil, mascara, blush, and eyeliner. In addition to make-up equipment, hair make-up worn includes gold *sandat* accessories, imitation roses, and imitation jasmine flowers. It is different from the Balinese Rejang dance make-

up, in which the dancers wear a bun containing fruit or flowers harvested by the community in the village that owns the *Rejang*.

Dress/Costume

For the Balinese people, clothing as a primary need can seem drowned out by secondary needs, such as the need for the value of beauty, and the need for appreciation. By dressing well and beautifully or expensively, the wearer feels and hopes to be appreciated by others (Agung, 2004: 1). Clothing, in addition to having a shape or fashion, also has a meaningful color as symbols in the show. Maryono explained that the symbolic types of shapes and colors of the dancers' clothing are intended to have a role as a) identity, b) characteristics, and c) aesthetic expression.



Figure 1. Rejang Sandat Ratu Segara Costume (Doc. Jayaprana Production)

The clothes/costume worn by the Rejang Sandat Ratu Segara Dancers in the colossal performance on August 18, 2018, had green shades consisting of green *kamen* (one of traditional Balinese clothes), white *kebaya* (traditional Javanese clothes), green shawl, *sandat* flowers (accessories), gold flowers (accessories), imitation roses (accessories), imitation jasmine flowers (accessories), a pair *subeng* (jewelry) and brooch. In a book entitled *Rejang Sandat Ratu Segara Dance*, Ni Putu Eka Wiryastuti explains that the overall dress is green with a combination of white *kebaya* which portrays the purity based on coolness and peace, and a headdress with various flowers to represent *Ratu Segara's* majesty (*Kanjeng Ratu Kidul*). The costume given to the dancers become their private property after this Rejang dance. This was confirmed by Ni Putu Dhita Dewiyanti, Gusti Ayu Nandita Ari Trisna and Ni Made Tia Dwiyantri as colossal dancers from

representatives of SMP in Kerambitan. However, not a few of the dancers burned the clothes they got because they were afraid of the chaos that occurred after the performance. Ni Made Tia Dwiyantri, one of the dancers, admitted that she burned her dance clothes at the Tanah Lot Temple, three days after the performance.

Music

Music as an illustration of dance is the *gendhing* (*gamelan* [an Indonesian orchestra consisting of percussion instruments] melody). In dance performances, it is used to illustrate a description of the ongoing condition of the atmosphere. The function of the *gendhing* here forms the atmospheres that allow the dancers to express themselves (Maryono, 2015: 65). The Rejang Sandat Ratu Segara dance uses *gong kebyar* (a style or genre of Balinese *gamelan* music of Indonesia) as accompaniment music in its performance. The musical nuances produced are divided into two types, namely Javanese and Balinese nuances. As the wish of the former Regent of Tabanan, Ni Putu Eka Wiryastuti, that the beginning and the end of this dance depicts Javanese nuances.

Stage

A stage is a place that distinguishes the position of the dancer from the audience. The staging area used in the performance of the Rejang Sandat Ratu Segara Dance is an open stage that blends with nature. The open stage can be in the form of: a) a natural courtyard suitable for performances of various types of folk dances, b) a field for colossal types of dance work, and c) a path for performances that has carnival or walking type. The third one is suitable for: folk and mass dance work (Maryono, 2015: 67). Based on Maryono's explanation, the venue for the Rejang Sandat Ratu Segara Dance is on the open field, in this case, is a beach with a colossal type of dance performance.



Figure 2. Venue for the performance with 1800 dancers. (Rejang Sandat Ratu Segara Doc. Jayaprana Production)

The staging used in the Rejang Sandat Ratu Segara Dance colossal performance was the beach located in the Tanah Lot Temple area. The staging area is 'cleaned' by the spiritual guardian of *Pura Luhur* Tanah Lot, by preparing offerings in Hindu religious beliefs to ask for grace. The spiritual guardian of *Pura Luhur* Tanah Lot stated:

“The ceremony before the final rehearsal was delivering guru *piduka* (a kind of apology) together with the Regent. On D-2 we hold *mapekeleb* (a kind of Hindu ceremony) to the ocean, thanking the God for His Grace. On the D-day, we keep doing the *pejati* (to show sincerity before God) and the *nunas panglukatan* (a ritual for self-cleansing or purifying) for the *Ida Bhatara* (the God). (Interview, I Wayan Samudre Yasa, 24 May 2021).

Putu Adnya Semapta as the Event Organizer of the Rejang Sandat Ratu Segara Dance explained that the selection of beaches around Tanah Lot Temple was all following Ni Putu Eka Wiryastuti wish. She wished to explore all the beaches in Tabanan and start with Tanah Lot beach while increasing tourism destinations. In contrast to I Wayan Muder who had given another option in choosing a place. He preferred an open field such as a football field. I Wayan Muder suggested choosing a football field since he observed that the condition of the Tanah Lot beach was full of large rocks. He thought that it would be dangerous if anyone was in a trance or unconscious. However, Ni Putu Eka Wiryastuti did not agree with I Wayan Muder's suggestion, and eventually, the performance was held at the Tanah Lot Temple.

Property

Based on observations through video performances, the Rejang Sandat Ratu Segara Dance did not use property in its performance.

Lighting

The Rejang Sandat Ratu Segara dance performance did not use a lot of lighting. Based on observations through video, lighting was only used in the audience area While in the dancers, there was only natural light used, the sunlight.

Setting

In setting up a decent, adequate, and attractive performance quality stage, it is necessary to take into account and consider the artistic setting. A good artistic form of the stage is to meet the following requirements: providing illustrations of the theme of the show, illustrating each scene of the performance, and giving the power of expression of the show (Maryono, 2015: 70). The Rejang Sandat Ratu Segara dance uses the Tanah

Lot Sea setting. The selection of the sea setting in this dance supports the form of the *Rejang* dance which describes the offering to *Ratu Segara*. The sea becomes the background for the dancers at the time of dancing which depicts the arrival of *Ratu Segara* from the sea.

CONCLUSION

The form of the *Rejang Sandat Ratu Segara* dance is divided into 2 components, namely verbal and non-verbal. The verbal component of the *Rejang Sandat Ratu Segara* dance consists of literary *tembang* (*sindhenan* and *gerongan*). The lyrics used in *sindhenan* are a worship of worship/offering to *Ratu Segara* with a pure heart so that we get holy light. While the non-verbal components consist of 1) Theme, 2) Storyline or Dramatic Plot, (3) Motion, (4) Dancer (5) Floor Pattern, (6) Facial Expression, (7) Makeup, (8) Clothing, (9) Music, (10) Stage, (11) Property, (12) Lighting, (13) Setting. The theme used in the *Rejang Sandat Ratu Segara* dance is an offering with a storyline which is divided into 4 parts, namely the initial act (*papeson*), the middle act (*penggawak*), the final act (*pengecet*) and the closing (*pekaad*). The movements used are Balinese and Javanese dance movements that follow the source of inspiration for the creation of the dance, namely the *Badhaya Ketawang* dance. The dancers in this performance are divided into 2, namely core dancers and colossal dancers. The floor pattern used is lined up facing the audience and back to the sea with a total of 1800 dancers.

The clothes used by the *Rejang Sandat Ratu Segara* Dance dancers in the colossal performance on 18-8-2018 are shades of green consisting of green *kamen*, white *kebaya*, green shawl, imitation *sandat* flowers, gold flowers, imitation roses, imitation jasmine flowers, a pair *subeng* and brooch. The *Rejang Sandat Ratu Segara* dance uses *gong kebyar* as accompaniment music in its performance. The staging area used in the colossal performance of the *Rejang Sandat Ratu Segara* dance is the beach in the *Tanah Lot Temple* area. Meanwhile, the setting chosen for this performance is with its back to the sea and facing the audience. The form of the *Rejang Sandat Ratu Segara* dance is different from the *Rejang* dance that developed in Bali. Starting from the motion to the setting of the place used. In addition to the different forms, the function of this *Rejang* dance performance also experienced a different development from the function of *Rejang* dance in Bali in general. The difference in form is of course adapted to one of the functions of the performance, namely as a means of achieving a MURI record.

REFERENCES

- Agung, A.A Ayu Ketut (2004) *Busana Adat Bali*. Denpasar: Pustaka Bali Post
- Agung, Anak Agung Gde Putra (1982) *Beberapa Tari Upacara Dalam Masyarakat Bali*. Jakarta: Direktorat Jenderal Kebudayaan Departemen Pendidikan dan Kebudayaan.
- Bandem, I Made (1996) *Etnologi Tari Bali*. Denpasar: Kanisius.
- Wirastuti, Ni Putu Eka (2018) *Tari Rejang Sandat Ratu Segara*. Tabanan.
- Hadi, Y. Sumandiyo. (2007) *Kajian Tari Teks dan Konteks*. Yogyakarta: Pustaka Book Publisher.
- Lubis, Akhyar Yusuf. (2014) *Postmodernisme Teori dan Metode*. Jakarta: Rajawali Pers.
- Maryono (2015) *Analisa Tari*. Surakarta: ISI Press.
- Internet Source https://www.youtube.com/watch?v=jqlzZqyp_0U (Accessed on November 3rd, 2021)