



Renteng Dance in Saren Village, Nusa Penida as a Source of Inspiration for the Creation of Ceremonial Dances in Bali

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Abstract

This article aims to discuss the Renteng Dance in Saren Village, Nusa Penida, which is actually the forerunner of the *Rejang Renteng* Dance performance, which is now widely danced by mothers in the context of the *dewa yadnya* ceremony in Bali. Supposedly, as the forerunner of ceremonial dance performances, the Balinese people know the Renteng Dance. However, in reality, this is not the case. Balinese people seem to know more about the *Rejang Renteng* Dance than the Renteng Dance. (1) What is the form of the Renteng Dance in Saren Village? (2) Why is the Renteng Dance the source of the creation of ceremonial dance in Bali? This study uses a qualitative method with research data sources such as Renteng Dance performances, dancers, musicians, traditional elders, community leaders, and journals related to research results. Aesthetic theory and structural-functional theory were used to analyze all the data gathered during the observation, interviews, and literature review. The study results show that: (1) the community in Saren Village presents Renteng Dance in the form of a freelance dance (without a play). It can be seen from the way of presentation, the structure of the show, the make-up of clothes, and the musical accompaniment of the performance; and (2) the existence of Renteng Dance is the source of the creation of ceremonial dance in Bali because it has a unique appearance that is easy to imitate, according to their aesthetic taste and faith. The new findings of this research show that the level of conflict, aesthetic taste, and faith of the actors greatly influence the development and preservation of the performing arts.

Keywords: Renteng Dance, Development Source, Rejang Renteng Dance, Dewa Yadnya Ceremony in Bali

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INTRODUCTION

Renteng Dance is a sacred dance performed by a group of adult female dancers at Penataran Temple, Saren Village, Nusa Penida, Klungkung, Bali, as part of the *dewa yadnya*. In ceremonial at Penataran Temple, the Renteng Dance is kept by the Saren Villager. Every time in a year, folks from farming families do the Renteng Dance as

part of the *dewa yadnya* event at Penataran Temple as an expression of thanks.

The Renteng Dance is identical to the *Rejang Renteng* Dance, which is fast gaining popularity as a sacred dance in the *dewa yadnya* ceremonial events. Other Bali village groups appear to be imitating the popularity of the *Rejang Renteng* Dance, which evolved from the Renteng Dance. In fact, because it is a ceremonial dance,

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the form and method of presentation must be tailored to the local community's ceremonial customs. In actuality, several new ceremonial dances have emerged that are identical in structure and movement to the Renteng Dance in Saren Village, Nusa Penida.

Rejang Renteng is known as a dance with a variety of movements, levels, floor patterns, dimensions, and directions that have been adapted to the positive and negative aspects of the location of the performance in the main *mandala* in the context of the ceremony at the temple. Linggih and Sudarsana (2020) show that the *Rejang Renteng* Dance in Bali is a ceremonial dance that represents an nymph. *Rejang Renteng* Dance is presented with circular choreography, building the meaning of holiness (*siwam*), truth (*satyam*) and beauty (*sundaram*). Wahyuni and Mahendra Putra (2020) emphasized that the *Rejang Renteng* Dance in Bali is a form of excitement for religious expression. Muneroni (2019), Astari & Sugiarta (2020) stated that the *Rejang Renteng* Dance is increasingly becoming a fashion in *dewa yadnya* ceremonies in Bali.

Ironically, many Balinese People, especially the *Rejang Renteng* Dancers, do not know the point of origin of the *Rejang Renteng* Dance in Bali. As the source of the creation of the *Rejang Renteng* Dance, which is becoming increasingly popular in Bali, the Renteng Dance can be said to be underdeveloped. The ceremonial dances in the context of the *dewa yadnya*, who suffered the same fate, are the *Rejang Lilit* Dance, the *Rejang Kuning* Dance, the *Rejang Sari* Dance, and the *Rejang Pakuluh* Dance.

The *Rejang Lilit* Dance has the same function as the Renteng Dance in Saren Village. *Rejang Lilit* dance is a ceremonial dance performed by female dancers with a dominant performance choreography, walking in long convoys resembling a rope wrapped around *pelinggih-pelinggih* (sacred temple buildings, where the gods reside).

One similarity between the Renteng Dance and the *Rejang Kuning* Dance is that they are both danced by female dancers.

Rejang Kuning is a ceremonial dance performed by female dancers in yellow-yellow costumes or clothing as a symbol of holiness for traditional ceremonies.

In the context of the *Dewa Yadnya*, the Renteng Dance and the *Rejang Sari* Dance are central offering dances (*wali*). The *Rejang Sari* Dance is described by Maha Dewi and Agustina (2021) as a ceremonial dance at the Sumerta Village Temple by the people of Banjar Pande. This dance ceremony is performed with thick makeup and a headdress of gemitir flowers, using kamen wali, yellow scarf, angkin prada to make *ngider buana* and successful in traditional ceremonies.

Renteng Dance and *Rejang Pakuluh* Dance are known as ceremonial dances that can be performed by female dancers wearing white clothes. The *Rejang Pakuluh* Dance is described by Mawan and Mas (2016) as a ceremonial dance performed by a group of women dressed in white and yellow and accompanied by various kinds of flowers as headdresses in a series of *dewa yadnya* ceremonies.

In addition to the *Rejang* Dance as a ceremonial dance, there are also many other ceremonial dances in Bali. The Balinese, predominantly Hindu, have many ceremonial dances (Ruastiti, 2019, 17–29). This is because local residents almost always perform dances at every ceremony held. Dance is one of the performing arts media, ranging from traditional performing arts to contemporary performing arts, both sacred and profane.

Besides sacred dance, there are so many types of performing arts in Bali. Based on its function, Balinese People classify their performing arts into *wali*, *bebali*, and *balih-balihan*. *Wali* art can be called a sacred performing art that must be performed in a series of *dewa yadnya* ceremonies such as the *Rejang* Dance, *Sang Hyang* Dance, and *Baris* dance. *Gambuh* and *Wayang* are classified as *bebali* arts, namely sacred performing arts that can be performed in a series of traditional ceremonies. Meanwhile, profane *balih-balihan* arts and staged for entertainment include *Joged*, *Bondres*,

Janger, Arja, and Drama Gong.

Research on Balinese dance has been carried out by many foreign and Indonesian researchers, including Arini (2014), Arshiniwati (2017), Beaman (2017), Coast & Attenborough (2012), Dibia (2011; 2017), Djelantik (2015), Slattum (2012), Gi (2018), Bandem (2014), Herbst (2012), Magowan & Wrazen (2013), Mantjika (2015), Merkle (2012), Sukaryana et al. (2013), Kringelbach and Skinner (2014), Rusmini et al. (2011), Subrata (2014), Stepputat (2021), Cohen (2011), Suandi (2018), Supartama et al. (2015), Kusuma (2015) and Zurbuchen (2014). However, based on the results of searches that have been carried out so far, no one has researched the Renteng Dance in Saren Village, Nusa Penida, as a source of inspiration for the creation of the ceremonial dance. It is like Rejang Renteng Dance, which is now rife and popularly danced by women in the context of the *Dewa Yadnya* ceremony in Bali.

Based on the observations and literature studies mentioned above, no one has studied the existence of the Renteng Dance, which is the forerunner of the *Rejang Renteng* Dance and has inspired many Balinese People to create new ceremonial dances in Bali. The questions are: 1) What is the form of the Renteng Dance in Saren Village? 2) Why is the Renteng dance a source of inspiration for the creation of ceremonial dances in Bali?

Both problems were solved using a qualitative approach. The hope of revealing the results of this study is to find out the form of the Renteng Dance performance and identify the characteristics of the Renteng Dance performance, which is the forerunner to the development of ceremonial dances in Bali.

METHODS

This research was compiled based on the phenomenon of Renteng dance. This article was completed based on the use of qualitative methods. The qualitative method is a method to find the truth based on qualitative data (Kumar, 2019). The pri-

mary data sources of this research are the performances of the Renteng Dance itself, dancers, musicians, religious leaders, and the composer of Penataran Temple, Nusa Penida. The informants were selected using a purposive sampling technique. Purposive sampling is a method of determining informants that was planned from the beginning of the study based on certain qualifications (Cresswell and Cresswell, 2018). The addition of informants was done by using the snowball sampling technique. The level of saturation in snowball sampling becomes a determinant during the data search process (Berg and Lune, 2018).

The secondary data sources of this research are in the form of photos, videos, and research journals that have been produced by previous researchers and were collected through library research. Secondary data in qualitative research can be collected through a review of the literature (Kumar, 2019).

Primary data has been successfully collected through observation, interviews, and Focus Group Discussion (FGD). Observation is known as a careful observation technique that is useful in recording visual data (Berg and Lune, 2018). The observations in this study were operationalized in conjunction with interviews and FGDs in Saren village, Klungkung, Bali. Primary data from informants was successfully collected through an interview process with the help of an interview guide. As a data collection technique, interviews are useful in collecting descriptive data from informants (Cresswell and Cresswell, 2018). All the informants in this study were actors and temple administrators in Saren village who were willing to provide the most relevant information. The qualitative data was then cross-checked by presenting all informants in the FGD. FGD in qualitative research can be done by having a dialogue with several informants at once (Cresswell, 2021). All data collected through observation, interview, literature study, and FGD techniques were then elaborated with secondary data with the help of theoretical

review. All the data that has been collected has been analyzed using aesthetic theory and structural-functional theory. In that context, the validity of the data in this article has also gone through the processes of data reduction, data display, and data verification before being concluded. Miles et al. (2020) emphasized that the data collection phase through data reduction, data display, and qualitative data verification is necessary for qualitative analysis before determining conclusions.

RESULTS AND DISCUSSION

Renteng Dance Performance Forms

The aesthetic value of a work of art can represent a unity of awareness about the beauty of form and ideology (Hogh-Olesen, 2019; Ruastiti, 2011). As a sacred dance, the aesthetics of Renteng Dance are ideologically very relevant in implementing *Siwam* and maintaining the sanctity of temples through traditional ceremonial activities. This dance tends to be easy to do and can even look good when performed by dancers who have not been able to appreciate Traditional Balinese Dance, have good dancing skills, and have a very simple performance structure compared to Traditional Balinese Dance.

The Renteng dance in Saren Village is the main sacred dance, as is the *wali* dance, a traditional Balinese dance that is staged in the activities of the *dewa yadnya*. The Renteng Dance in Saren Village has never been positioned as a *bebali* dance like *Gambuh* and *Wayang* to complete the series of offering ceremonies at the temple. Thus, Renteng Dance has never been positioned like the *Joged*, *Bondres*, *Janger*, *Arja*, and *Drama Gong* as public entertainment spectacles. Based on the traditional ceremonial tradition in the village of Saren, the position and elements of the beauty of the Renteng Dance so far have emphasized the characteristics of the Balinese Dance form, which is classified as a *wali* dance.

The meaning of beauty depends on the characteristics of the shape (Manns, 2015; Ruastiti et al., 2018a). The charac-

teristic form of Renteng Dance is a performance that has the characteristics of being strung together in a long line. The Renteng Dance is a ceremonial dance performed by a group of adult female dancers at Penataran Temple, Saren Village, Nusa Penida, Klungkung, Bali for the purposes of the *dewa yadnya* ceremony. For the blessing of fertility in Saren Village, the Renteng Dance is presented by the local people as an expression of their gratitude. The Renteng Dance is performed at the Penataran Temple in Saren Village, Nusa Penida, Klungkung, Bali, a sacred site where the Renteng Dance is performed in the context of traditional ceremonies.

As part of the *dewa yadnya* ceremony at Penataran Temple, the Renteng Dance is performed by an odd number of adult female dancers to the accompaniment of *Gamelan Balaganjur* music. As a ceremonial dance, the Renteng Dance, which is presented in the context of a ceremony, looks less beautiful to the general audience (Indrawan et al., 2021). However, in the 1980s, the Bali Provincial Culture Service arranged the choreography into a ceremonial dance with a standard presentation concept, no longer improvised based on traditional artistic aesthetics. As a result, the range of movements of the Renteng Dance is very small. Performed repeatedly with balanced compositions on the right and left, accompanied by *Gamelan Balaganjur* music with a steady tempo so that dancers could easily follow it.

Although the Balaganjur Gamelan accompanies the Renteng dance, the characteristics of the Renteng Dance as a Traditional Balinese Dance are straightforward. This can be seen from the rhythm (*wirama*), movement skills (*wiraga*), and appreciation of taste (*wirasa*), which are relatively small. The range of movements of the Renteng Dance is very small. The typical movements in the Renteng Dance consist of *ngelikas*, *nguler*, and *ngaed* movements, which are often performed repeatedly with a balanced composition on the right and left positions within a certain tempo. The movement of *ngelikas* is

accompanied by body swaying and silent movements while stretching out arms or walking. The gulping movement is often accompanied by a straight left-hand movement in a groggy position. The *ngaed* movement is often performed before or after the right and left body swaying movements that follow the tempo of the *gamelan* music. The three variants of the movement are arranged into a movement pattern that is carried out repeatedly from the beginning to the end of the dance.

The Traditional Renteng Dance performance seemed able to entertain the people of Saren Village who witnessed the performance at Penataran Temple, Nusa Penida, Klungkung, Bali. The spirit of the dancers in dancing shows that their religious emotions are very strong in responding to the atmosphere of the *dewa yadnya* ceremony. An enthusiastic audience, supporters of Penataran Temple, Nusa Penida, were no less enthusiastic in preparing for and watching the show until the end. The *dewa yadnya* ceremony at Penataran Temple has provided an opportunity for its followers, especially the Renteng Dancers. Their creativity and passion for dancing seemed to be welcome when asked to perform the Renteng Dance. On the other hand, the appearance of the Renteng Dancers at Penataran Temple seemed to change the atmosphere of the ritual ceremony. This happy phenomenon seems to have had a distinct impression on the local people since the Renteng Dance was created.

The beauty of Renteng Dance can be seen from the impression and value of the dance itself. "Beautiful impression" means artistic value. Dance as a work of art has an aesthetic value, meaning that the work is beautiful (Fontanesi and DeSouza, 2021). Beauty in art is a value in Renteng Dance that can satisfy the desires of the audience. The term "value" is generally used to give meaning to the price or excellence of Renteng Dance as a result of artistic creativity in Saren Village, Nusa Penida, Klungkung, Bali. Aesthetics is a unified form of relationship that exists between conscio-

us beings who appreciate beauty. Thus, the aesthetics of the Renteng Dance are not part of the quality or event, but how the audience understands the beauty that emanates from the Renteng Dance performance is another question. The beauty of Renteng Dance refers to its taste and cultural heritage. The aesthetics of this dance can be observed through *wirama*, *wiraga*, *wirasa*, and supporting elements.

The simplicity, balance, and harmony of the concept of presenting Renteng Dance make people fall in love with this ceremonial dance. In general, they stated that the performance of Renteng Dance displays beauty and pleasure for both the dancers and the audience. The arrangement of various movements that are danced with symmetrical compositions repeatedly can make them calm. Furthermore, the balanced relationship between the constituent elements makes ceremonial dance compositions radiate harmony (Lyas, 2014; Rai S. et al., 2020; Rai S., 2020a; Ruastiti, 2017).

Artwork has the nature of beauty that can be seen from its unity, diversity, and intensity (Pradana, 2012; Pradana, 2018; Pradana, 2018a; Rai S. et al., 2019; Ruastiti et al., 2018; Pradana and Pantiyasa, 2018; Pradana, 2017; Pradana and Pratiwi, 2020a). Likewise, suppose you pay attention to the presentation of Renteng Dance. In that case, it shows that ceremonial dance performances show beauty through the unity, diversity, and intensity of dance movements carried out in a balanced way. The Renteng Dance in Saren Village, Nusa Penida, Bali has a unified composition of motion elements that build it. The intensity in the emphasis on form, characteristics, and serenity of expression has given the impression that the audience has been waiting for (Meenakshi, 2021).

The hallmark of the Renteng Dance performance lies in the simplicity of the clothes, the make-up of the costumes, and the manner of presentation, especially the dance movements that have received a touch of aesthetics through the elements of the accompanying music. The movements

of *ngelikas*, *nguler*, and *ngaed*, as the typical movements in the Renteng Dance show, seem to have been built according to the people's aesthetic tastes of Saren village by enlivening a variety of transitional movements that are commonly known in Traditional Balinese Dances. It is such as wriggling head movements, stretching movements of the hands, and movements of both hands rotating simultaneously. Together, move both hands parallel between the left and right sides and move the right foot forward, parallel to the left big toe. As one of the sacred dances in the context of the *dewa yadnya* ceremony, the uniqueness of the Renteng Dance can be seen in the very thin makeup of the dancers and the *ngelikas*, *nguler*, and *ngaed* movements that the dancers often perform repetitively and simply.

Unity is a primary requirement between one element to create harmony (Pradana and Pratiwi, 2020; Atmaja et al., 2019; Dharmika et al., 2020; Dyatmikawati and Ruastiti, 2020). Therefore, it can be understood that in an art object, there is harmony between the elements that build it, connecting them into a single unit. This can be seen in the structure of the Renteng Dance movement, which includes walking, stationary, and transition movements.

Units of dance movement include walking, stationary and transitional movements, which are patterns of motion that are intertwined and carried out consistently over and over again to build a one-unit relationship. This strong relationship is needed to create wholeness and harmony. Unity is cohesion, consistency, wholeness, which is the main weight of the composition (Pradana 2017a; Pradana, 2019). Harmony between parts is arranged into an interwoven unit (Klevan, 2018; Arniati et al., 2020). Harmony is a relationship between an element and other elements in a composition (Swandi et al., 2020). Unity in the various movements of the Renteng Dance is achieved through the intertwining of one element of motion with other elements of motion. The arrangement is intertwined singly and consistently, over

and over again, so as to create harmony. The achievement of harmony in the structure of the Renteng Dance performance is obtained through the unity of a single movement structure and a variety of elements that are danced repeatedly. The structural differences in the elements of the Renteng Dance movement can be conveyed as follows: *ngelikas*, *nguler*, stretching out hands, *ngelikas*, *nguler*, stretching out hands, *ngelikas*, *nguler*, stretching out hands, *ngelikas*, *nguler*, stretching out hands, *ngelikas*, *nguler*, stretching out hands, *ngelikas*, *nguler*, stretching out hands, intensively continues to be repeated until the ceremony is over.

Intensity emphasizes aesthetic or artistic effects on an object that occurs at the level of form and expression. As for the intensity of form, Renteng Dance in Saren Village is formed by three kinds of dance movements. The top design is the design on the floor from the audience's direction that is painted on the space above the floor (Ife, 2021; Gallery, 2019).

In general, audiences like quality performances. The quality of the performing arts is built on the meaning of motion and the form of choreography. The horizontal and flat design does not accentuate the extravagant choreography. But artistically, both designs give emphasis through the outstretched hand movement at the end of the movement pattern. A dancer confronts another dancer. The top three designs are designs that give artistic prominence and emphasis so that they become the centerpiece of the Renteng Dance characteristic. Highlights or emphasis can become accents or characteristics of the artwork through rhythm changes (Pradana, 2021; Ruastiti, 2016). Based on the description above, Renteng Dance performances' characteristics lie in the simplicity of the presentation method, range of motion, fashion make-up, and musical accompaniment.

Renteng Dance as a Source of Inspiration

Culture can be a source of collective satisfaction (Tejayadi et al., 2019; Zawadzka et al., 2016; Ruastiti and Pradana, 2020). Saren Village is one of the villages located

in Klungkung Regency, the eastern part of the island of Bali, which is predominantly Hindu and has Balinese Culture. The religious life of the Saren Villager is a reflection of Balinese Culture in general. This is similar to Balinese People in general, who always carry out ritual ceremonies before carrying out a certain series of ceremonies accompanied by performing arts performances as an expression of gratitude to God (Rusmini et al., 2011; Nor and Step-putat, 2019; Pradana et al., 2016; Pradana, 2018b; Dharmika and Pradana, 2020). When they carry out social, political, entertainment, and tourism activities, they always ask for permission and instructions from the temple so that the work carried out can run smoothly. Therefore, there are many dance ceremonies, both on a large and small scale socially, in Bali.

The success of traditional leaders in Saren Village in managing the Renteng Dance performance at Penataran Temple, Nusa Penida, has encouraged the *sekaa*, or other communities in Bali, to create similar dances in their respective regions. According to local village elders, villagers feel they have an obligation to carry out the harvest ceremony when successful. In the legend of the history of the village, it is stated that the harvest is abundant and sustainably after their ancestors created and performed the Renteng Dance at Penataran Temple. The residents of Saren Village are known to have a traditional heritage of carrying out worship ceremonies for *Ratu Gede Sakti*, who is believed to have lived at Penataran Temple, Saren Village, Nusa Penida, Klungkung, Bali. They firmly believe that their success in living as farmers so far is due to the intervention of *Ratu Gede Sakti*. Therefore, the Renteng Dance is performed by the local people as an expression of gratitude for the abundant harvest and their peaceful life in Saren Village.

The community's belief that has been imprinted is that every citizen who offers dance during the ceremony will get a blessing (Muneroni, 2019; Brown, 2014). By becoming dancers in the context of ceremonies, they feel they can be closer to the

source of life. On the other hand, Sacred art contains and offers miracles (Feeser, 2019; Muneroni, 2019). The opportunity to appear in the context of traditional ceremonies is considered a blessing for their families. The blessings they receive have an impact on increasing Hindu belief, loyalty, and social integrity. The busyness of mothers who struggle with household chores and professional activities every day in public spaces does not make them absent from the staging moments in the context of the ceremony. The development of the *Rejang Renteng* Dance as a development of the Renteng Dance can make them feel relieved. The *Rejang Renteng* Dance performance, which was presented in the context of the *dewa yadnya* ceremony, was considered to have positively impacted the success of the ceremony.

Of course, in order to understand the things that make many people interested in using Renteng Dance as a model for developing their ceremonial dance performances, the basic elements that make up the basic elements of art include form, appearance, weight or content, and appearance. Form contains two basic elements, namely form and structure. Weight has three aspects, namely atmosphere, ideas, and messages (Janis, 2018). While the presentation has three elements, namely talent, skills, and media, used to display a work of art in a moment (Earl, 2012).

The relevance of practice to the context and cultural capital can result in cultural actualization (Pradana and Parwati, 2017; Pradana and Pratiwi, 2020; Pradana and Pantiyasa, 2018; Dharmika and Pradana, 2021). Renteng Dance, as an actualization of the artistic potential of mothers, is considered a cultural element that is relevant to be preserved. Through the medium of Renteng Dance performances, mothers can gather, chat, and learn dance. This means that, apart from expressing their potential in the art of dancing, the Renteng Dancers can still offer devotion to *Ratu Gede Sakti*.

The term "Renteng" for the people of Saren Village is interpreted as "parent."

Physically, they were around forty years old. In the kawi language dictionary, *Renteng* is defined as a strand or a line (Maharisi, 2012). Meanwhile, in the Big Indonesian Dictionary, the term “*Renteng*” is defined as a strand or chain (Indonesian Language Development and Development Agency, 2017). Based on this understanding, it can be understood that the *Renteng* Dance is a performance that is performed by being strung together to form a long line.

This dance, which is owned by the people of Saren Village, Nusa Penida, has been preserved for generations as a ceremonial dance since the farmers’ harvests were abundant and social harmony was established in the Saren Villager.

Institutional sustainability shows a functional unity that has been built from the harmony of various components of micro functions that have been structurally committed (Atmaja et al., 2020; Kalu, 2019; Calhoun, 2012). The function of the *Renteng* Dance in the traditional structure of the *dewa yadnya* ceremony at Penataran Temple seems to have implications for the achievement of better social welfare. Amazed by the form of the *Renteng* Dance.

The *Renteng* Dance performance in Saren Village, Nusa Penida, Klungkung, Bali involves women as dancers who are judged according to the context of the ceremony. Even monopause women who usually just sit and do work that supports ceremonies in the public sector, in this case, can still actualize themselves to appear as conformist dancers. In general, old women who have even entered menopause are considered inappropriate to Balinese Dances. However, their actualization as dancers through the *Renteng* Dance seems conformist and free from social discrimination among the Saren Indigenous people. The emergence of the *Rejang Renteng* dance, which is easy to imitate ideologically, is able to become a vehicle for aesthetically self-actualizing old women. In Traditional Balinese Culture, older women are more required to take care of the domestic sector, such as taking care of household chores, caring for family members,

and supporting the interests of traditional ceremonies.

Traditionally, the *Renteng* Dance is performed in the context of the *dewa yadnya* ceremony. In addition to the women who volunteered of their own accord to participate in *ngayah*, the women were also chosen by the organizers of the Penataran temple in Saren Village. All of this is realized by the simplicity of the variety of dance movements. The simplicity of this dance is also seen in the structure of the performance and other elements of art, as shown in the Figure 1.



Figure 1. *Renteng* Dance
(Source : Indrawan, 2020)

Based on the picture of the presentation above, it can be seen that the *Renteng* Dance, as the forerunner of ceremonial dances such as the *Rejang Renteng* dance, has a simpler appearance.

Sunardi (2017) said that a simple dance is a type of dance that has a harmonious form of motion. The harmony of movement, along with the musical accompaniment and the make-up of the clothes presented, is stated on the basis of religion. This is what makes the people in Saren Village, Nusa Penida, not dare to leave this *Renteng* Dance. The success of the people of Saren Village, Nusa Penida, in creating and preserving the *Renteng* Dance has inspired other communities in Bali.

In the midst of the industrial-based art revolution in Bali, it turns out that there are many new ceremonial dances that have a presentation similar to the *Renteng* Dance. Some of the new ceremonial dances inspired by the *Renteng* Dance are the *Rejang Gede* Dance, the *Rejang Takilan* Dance,

the Yellow *Rejang* Dance, the *Rejang Renteng* Dance, the *Rejang Sari* Dance, the *Rejang Dedari* Dance, and the *Rejang Pakuluh* Dance.

The Renteng Dance as part of the ceremonial offering is a manifestation of the application of divine values, namely *siwam*. This can be seen from before the performance began in a series of activities that began with offerings on each side and in the middle of the staging area. All of this is believed to function as a form of appeal to *Ratu Gede Sakti*. As Brown (2014) stated, belief plays a role in every practice of religious ceremonies and acts of worship. Therefore, it can be understood that the Renteng Dance is a parameter for the creation of new ceremonial arts in Bali because it is in accordance with their faith and aesthetic taste as well as their needs in carrying out traditional ceremonies. However, this Renteng Dance is most popular among the people of Saren, Nusa Penida because it is most in accordance with customs and faith and is always needed to implement the *dewa yadnya* at Penataran Temple, Nusa Penida, Bali.

CONCLUSION

Renteng Dance is presented in the form of a free dance by the inhabitants of Saren Village, Nusa Penida, according to the description above (without a play). It can be seen in the way the performance is presented, the framework of the show, the clothing make-up, and the musical accompaniment.

Renteng Dance is the source of Ceremonial Dance in Bali, due to the originality of the display structure components that are easy to imitate and in harmony with the aesthetic tastes and religion of the Balinese People.

The novelty of this research is that every performing art that will be displayed in its form and way of presentation must be arranged to make it more interesting to watch. The level of conflict, aesthetic taste, and faith of the actors greatly influence the development and preservation of the per-

forming arts.

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