

The *Ngerebeg* dance: A discovery of dance tourism in Tegallalang, Bali

Anak Agung Gede Angga Mahaputra ¹, Ni Made Ruastiti ^{2,*} and Ida Ayu Wimba Ruspawati ²

¹ Departments of Art Studies, Indonesia Institute of the Arts (ISI) Denpasar, Bali, Indonesia.

² Department of Dance, Indonesia Institute of the Arts (ISI) Denpasar, Bali, Indonesia.

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Abstract

The purpose of this study is to announce the *ngerebeg* dance. The people of Tegallalang have the *ngerebeg* tradition, which is sacred in a traditional ceremony at *Duur Bingin* Temple. Unlike the *ngerebeg* dance, it is known as a new dance that is profane. The problems: 1) What is the form of the *ngerebeg* dance in the Tegallalang?. This problem is solved by using the R&D method. All data was collected through observation, interviews, focus group discussions, and literature studies. All data were analyzed qualitatively from the perspective of art studies. The output of this research then becomes an interpretive review in the process of developing research results that are tested and applied through the process of creating a new dance. It was then socialized with the *Tegallalang* people so that it would be institutionalized immediately. The results showed that the *ngerebeg* dance as a discovery in Tegallalang, this dance was performed by 10 dancers using tree branches, *caru* ceremonies, hoes, *caping*, *bodag*, *tempeh*, sickle, farmer's clothes, farmer's pants, body water colors, coconut leaves, palm leaf fronds, *lelontek*, flags and *penjor* to dance for 30 minutes with tree-patterned movements, animal-patterned movements, populist-patterned movements, broken movements, transitional movements, sitting movements accompanied by silence, *sanghyang* dance movements, *wong samar* patterned movements, worship movements to *wong samar*, the movement had a ceremonial ritual motif, the *ngerebeg* procession patterned movement, the farmer's movement and the mother's movement had the motif of carrying ceremony materials.

Keywords: Discovery; *Ngerebeg* Dance; Tegallalang Villager; Bali.

1. Introduction

Bali is an area that cannot be separated from the beliefs and traditions of people who believe in myths. However, the Balinese people's belief in this myth has its own charm for other people. The beauty of nature, the friendliness of the people, and its unique culture make the lives of the Balinese people have religious and social characteristics [1]. One of the uniquenesses of Bali and the attractiveness of this area for tourists is that the people still adhere to cultural traditions spread across various villages in Bali [2,3].

Cultural traditions originate from culture, which contains understanding, including knowledge, beliefs, art, and customs of a society [4]. Culture is an important component in a community's life, especially social structure [5]. Simply put, culture can mean a way of life [6]. Even though the Balinese people have experienced changes in various ways, such as the development of technology and the many people who imitate new cultural life, in reality there are still those who maintain a culture based on their ancestral tradition.

*Corresponding author : Ni Made Ruastiti

One tradition that is still maintained by the Balinese people is the *ngerebeg* tradition. The *ngerebeg* tradition is a culture that has been enculturated, such as in the cultural system of the Tegallalang Traditional Villager in Tegallalang District, Gianyar Regency, Bali. The *ngerebeg* tradition comes from the *kawi* language, namely expelling or allocating the *wong samar*. For allocation orientation through the *ngerebeg* tradition, the *wong samar* are warned to return to a place or *pelinggih* that has been provided. In the beliefs of the *Tegallalang* people, the *ngerebeg* tradition is a symbol of maintaining the harmony of the great world, especially among God's creatures, which the people of *Tegallalang* believe also come from different worlds.

Rituals in the *ngerebeg* tradition aim to clean up the relationship between *bhuana agung* and *bhuana alit* in Tegallalang District, Gianyar Regency, Bali. Therefore, if there is interference from the *wong samar* in the process of purifying the *bhuana agung-bhuana alit*, they will be immediately expelled from the location of the ceremony. Through the *ngerebeg* tradition, the *wong samar* are actually expected to support and even help clean up the relationship between *bhuana agung* and *bhuana alit* in Tegallalang sub-district, not the other way around. After the *ngerebeg* tradition is finished, it is hoped that all the perpetrators' minds will become clear, so that the implementation of the sacred ceremony can be carried out properly. The *ngerebeg* ritual is believed to be an effort to neutralize negative human traits (*sad ripu*) ahead of the *piodalan* ceremony at *Duur Bingin* Temple. Religious practices based on local wisdom to neutralize negative traits are something local people need to prevent jinx [7].

The *ngerebeg* tradition is one of the local cultural heritages that contains noble cultural values belonging to the Tegallalang people that need to be preserved because this local cultural tradition is something that is considered sacred, has the potential to prevent hard luck, as well as so that their children and grandchildren can know the form of cultural heritage that is still being preserved [8]. As a sustainable cross-generational cultural heritage, it shows that there is a strong social interest in the cultural preservation movement. According to Pradana [9], social movements require sufficient social interest to realize their goals. In connection with the purpose of preserving *ngerebeg* in the culture of the Tegallalang people, it can be understood that this *ngerebeg* is not only a cultural form that has been replicated many times by one generation but has been replicated by several generations in Tegallalang society for a long time. Exemplary examples and conformity to cultural values are factors that influence social replication practices [10].

The sustainability of *ngerebeg* in the Tegallalang sub-district also seems to be in accordance with the cultural values of the local people. One of the temples under their care is called *Duur Bingin* Temple. The *piodalan* ceremony at *Duur Bingin* Temple is held once every six months, every *umanis pahang* Thursday or after the *pegat uwakan* at the end of the *galungan* celebration. The *ngerebeg* ritual is carried out as a series of ceremonies at *Duur Bingin* Temple the day before the climax of the ceremony. According to local beliefs, the ritual, which is carried out the day before the *piodalan*, is considered a symbol for the purification of their universe and the local people to maintain the congruity of them.

The *ngerebeg* tradition is believed to be an attempt to neutralize negative traits in humans, which are called *sad ripu*. *Sad ripu* means six enemies," and in *Hindu* philosophy, these six enemies must be avoided, shunned, and destroyed [8]. The enemy causes disruption of the ideal life in accordance with what one aspires to; the division of *sad ripu* includes : 1) *Kama* means lust; 2) *Lobha* means greed; 3) *Krodha* means anger; 4) *Moha* means confusion; 5) *Mada* means drunk; and 6) *Matsarya* means envy. The six types of enemies within humans that must be neutralized must be represented in the variant art forms of the creation of spooky and tacky face and body ornaments by the participants of the *ngerebeg* tradition.

The reasons or factors that influence the people of Tegallalang are that they still maintain the *ngerebeg* tradition because of their belief in the existence of supernatural powers in their environment. This belief system is manifested in their ideas and thoughts that in this world there are supernatural powers, ancestral spirits, nature spirits, gods, evil spirits and *Ida Sang Hyang Widhi* [11]. The form of this idea is contained in the sacred literature in which the people of Tegallalang believe. It is also widely covered in the teachings of oral traditions, fairy tales, and mythology that describe the life of the unseen world.

The purpose of applied research from the *ngerebeg* tradition is to realize the *ngerebeg* dance, which is inspired by the *ngerebeg* tradition, which is preserved by the people of Tegallalang. The philosophy of the *ngerebeg* tradition is believed by the people in Tegallalang Village; after the indigenous members took part in the *ngerebeg* procession to *Duur Bingin* Temple, they felt much calmer and more peaceful. Based on their strong belief and the responsive attitude of the community, especially the founder of the *Duur Bingin* Temple, who believes that if they carry out the *ngerebeg* tradition, disasters in the Tegallalang Village area will not occur, every implementation of the *ngerebeg* procession, which is carried out by all residents of Tegallalang Village every six months, gets very enthusiastic appreciation from residents of other villages in Bali.

Based on this phenomenon and considering the positive development of Bali tourism, an idea emerged to create a new dance work such as the *ngerebeg* tradition as a tourist attraction in Tegallalang Village. This is important to do considering the *ngerebeg* tradition in the unique *Duur Bingin* Temple area of Tegallalang Village is closed for public viewing by members of the affluent Tegallang people because the impact of Bali tourism is still relatively slight.



Figure 1 The *ngerebeg* procession surrounds the Tegallalang Village area. (Documentation : Angga, 2022)

Based on the picture above, one can observe a series of processions in the *ngerebeg* tradition in Tegallalang District, Gianyar Regency, Bali Province, which was the most inspiring during research in the context of creating new works of art in the tourism context.

2. Material and methods

The method is a way, a strategy, to understand reality through systematic stages to solve a series of causal problems. As a means, the method serves to simplify the problem so that it is easier to solve and understand. The process of creating this *ngerebeg* dance is carried out through several stages, including the following:

- 1) **Field Observations:** At this stage, it is carried out to find inspiration for creating new works of art through the process of observing every detail of the *ngerebeg* tradition activities carried out by the *Tegallalang* people in Gianyar. Observing is something that is needed to increase the accuracy of the main sources, which can become motivation for an imagination process [12]. Observing in this case is not just seeing with the true meaning but understanding everything through a process that involves continuous hearing, stimulation, touch, and sight. In this stage, a researcher from the perspective of art studies is required to be able to increase sensitivity regarding the use of the five senses to better understand the sources of the discovery of art through an observation process in field studies in Tegallalang sub-district, Gianyar. Being more sensitive and responsive not only enriches the stimulation of creativity but also provides a kind of rule of thumb for reacting to the creative work of others [13].
- 2) **Sorting and Analyzing Field Data:** At this stage, data sorting is carried out as well as analyzing the data in order to realize the cultivated formula that is in accordance with the purpose of creation [12,13]. The presence of inspiration for the *ngerebeg* dance began with the completion of field observations in basic research on the *ngerebeg* tradition belonging to the *Tegallalang* people. It can be seen that the zoning of the Tegallalang sub-district still has a culture inherited from their ancestors, and the cultural heritage is still carried out by the *Tegallalang* people based on a qualitative data set. Through the qualitative data obtained, inspiration has been obtained to create discovery of art for the benefit of tourism as well as the preservation of Balinese culture, which has the potential to be realized in the form of new dances.
- 3) **Making the design work :** The process of preparing the art formula is carried out based on the results of field observations to measure the feasibility study of the work [14,15]. The goal is that the implementation of the work concept can run effectively with good rapport.

- This is important to do considering that the process of creating this work uses human mediation from a large number of people. Therefore, the feasibility study process is very important design is carried out based on the results of field observations to measure the feasibility study of the work [14,15]. The goal is that the implementation of the art formula can run effectively in Tegallalang villager. This is important to do considering that the process of creating this work uses human mediation from a large number of people. Therefore, the feasibility study process is very important. Similar experiences cannot always be used as a comparison at work. Based on experience, understanding, and the situation in Tegallalang, the new dance is constructed based on environmental choreography. The process of creating new dance through environmental choreography techniques involves very specific components, so it requires participatory observation before the the art formula is manifested [16,17]. In this regard, the process of participatory observation in field studies in Tegallalang, Gianyar has been carried out to understand deficiencies, and errors that might occur. As the need for participatory observation to prevent deficiencies, mistakes, and even errors that can occur because they are outside the planning and expectations of researchers [18,19]. These limitations and deficiencies can encourage researchers to find solutions by seeing opportunities that can be implemented before they are followed up on [20]. This process is carried out through direct participatory observation using the five senses. In this implementation, it is carried out to find out more about the elements that can provide a solution. The design of this work is then formed based on the research output, with consideration given to the ability of applied researchers based on the facilities and infrastructure that are owned and available.
- 4) Focus Group Discussion (FGD): After going through the stages of making the design work and completing observations and interviews with informants, including traditional leaders, related communities are matched to the design concepts that have been prepared. This focus group discussion was carried out after data collection for research on the *ngerebeg* tradition in Tegallalang was completed. Through focus group discussions, researchers want to get confirmation of the data along with the designs of the works that have been compiled with the community of users of the works [21]. Of course, the implementation of this FGD has been carried out by considering internal and external factors. Internal factors come from texts, people's perceptions of the *ngerebeg* tradition, and the designs of the *ngerebeg* performance works. Meanwhile, external factors come from the atmosphere—the natural environment that supports new performances. In the process of collecting data, this is done while further exploring to increase the sensitivity of ideas and progressive relaxation by freeing the mind by prioritizing rationality about the design of the *ngerebeg* dance for the Tegallalang people and tourists.
 - 5) Interpretation: The process of interpreting the work has been carried out to encourage the embodiment of the work based on inner experiences that have been experienced directly or from understanding after observing about the *ngerebeg* tradition. Interpretation is a process of imagining or contemplation that involves the act of visualizing a form of dance art. This phase is carried out to produce the desired form of work [22]. Referring to this statement, it can be understood that the process of creativity is chronologically structured as follows : data—the meaning of data after being detected by the five senses—the appreciation of the meaning of data. The process of imaginative thinking in order to create and arrange relationships that might become something new and needed by society—displaying a discovery design that has the potential to be realized as a discovery. Imaginative and intuitive thinking processes play a dominant role in the interpretation stage, which can then be translated into the resulting *ngerebeg* dance design at the next stage. The interpretation of the *ngerebeg* dance design has an important role in modifying the *ngerebeg* tradition into a conformist *ngerebeg* dance for the Tegallalang people. At this stage, something could have happened because the elements of the art formula contained in the new dance concept were not in accordance with the atmosphere or changes in conditions that occurred in Tegallalang sub-district, Gianyar regency, Bali Province. There is a possibility that the people of *Tegallalang*, as the owners of the *ngerebeg* tradition, do not like the results of the research interpretation that has been realized in the form of the *ngerebeg* dance design. At this stage, the concept of the work chosen and the goals to be achieved will be more effective if realized.
 - 6) Dance implementation of the art formula. The process of implementing dance is a practical form of developing research results through the stages of pouring ideas that have been arranged into tangible work designs for members of the public who want to become dancers and supporters of this discovery called the *ngerebeg* dance. This process involves the commodification strategy of the *ngerebeg* tradition, which is carried out directly in the Tegallalang sub-district of Gianyar. The successful implementation of this *ngerebeg* dance design depends not only on the media or the ability of the dancers but also on the researchers' understanding of the idea of the new dance. The process of artistic creativity and the transmission of this idea have also played a major role in the success of creating the work. In the process of creating this *ngerebeg* dance, apart from the infrastructure mediated by the dancers' abilities, the ability of the researcher as well as the choreographer to transmit ideas is also very decisive. A choreographer who has more experience creating new dance will have more experience understanding the psychological characteristics of dancers as supporters of works of art. This gives birth to the ability to apply the right approach to realizing the *ngerebeg* dance. The selection of supporters as a medium for expressing work also affects the efficiency of time, energy, and production costs for the *ngerebeg* dance. Therefore, when designing the

ngerebeg dance for tourism, it has been detailed in detail based on the facilities and infrastructure that support commodification in order to realize the desired *ngerebeg* dance.

- 7) Trial and Establishment. The trial and formation stages are the last part of developing research results as well as showing the stages of creating this *ngerebeg* dance. The process of forming the *ngerebeg* dance is carried out by summarizing all the results of the related creation process, starting from the initial stages to the final stage of the formation of the *ngerebeg* dance. This stage is carried out in stages through a process of symbolization, integration, and formation of a composition that has been designed previously. This stage is a sequence of process results, which, of course, can change, moving back and forth until finally the patented form of the *ngerebeg* dance can be finalized. Thus, the potential for formation stages that can still move back and forth is decreasing. The formation process is, of course, carried out through a complete trial at the stage location so that all supporting components are in accordance with the verified *ngerebeg* dance design. During the testing and creation stages of this dance, the *ngerebeg* dance began to involve other parties, such as the audience, Balinese artists, *Tegallalang* traditional leaders, and the *Tegallalang* people, in finishing or perfecting the *ngerebeg* dance form that had been performed. This trial process was carried out many times, starting from sectoral to general, until the work could be realized according to the expectations and goals of creating the *ngerebeg* dance.

3. Results

3.1 The Form of Ngerebeg Dance in Tegallalang, Gianyar District, Bali

The process of applied research in order to produce new art commodities in the context of tourism has been carried out based on a review of the environmental choreography foundation that is suitable if used as a tourist attraction in Tegallalang Village. This discovery, called the *ngerebeg* dance, is a commodification of the *ngerebeg* tradition, which is sacred to the people of Tegallalang in Gianyar district, Bali province. As a commodity reproduction strategy, commodification can be useful in increasing the meaning of tourism [23]. The new tourism performing arts to increase the meaning of tourism in the *Tegallalang* people also contains messages and other deep meanings, such as the meaning of artistic creativity, which has implications for community empowerment and the preservation of local culture, as shown in the image below.



Figure 2 *Gamelan Balaganjur* accompanying the *ngerebeg* dance procession (Documentation : Angga, 2022)

Based on the photo above, it can be seen that the *ngerebeg* dance sequence is similar to the *ngerebeg* tradition in the Tegallalang villager in Gianyar regency. The similarity of this form of tourism performing arts is due to the fact that it still has a correlation with the natural environment of Tegallalang Village and local wisdom values in the Tegallalang villager of Gianyar regency. This *ngerebeg* dance was created by prioritizing symbols that look unique to the *ngerebeg* tradition in the Tegallalang sub-district, such as the coloring of the actors' bodies, the selection of dancers, the involvement of art properties, the atmosphere of the staging, and the processional paths, which are designed to be very similar to the *ngerebeg* tradition trajectory, which is sacred to the local people. The commodification of the *ngerebeg* tradition in Tegallalang has also been carried out based on the tri-angga concept, which was developed through environmental choreography. In the *ngerebeg* dance, apart from being an identity characteristic of works for tourists,

the existing Balinese dance standards are maintained as an identity, a symbol of local wisdom that contains important meaning for the lives of the people in Tegallalang Village. According to Pradana [24], the identity image of the characteristics of tourism commodities is an asset in realizing tourism marketing goals.

As a new tourism performance art based on local wisdom, the ngerebeg dance is danced by 10 dancers who are divided into 5 female dancers and 5 male dancers by performing their respective roles with characteristics that are built on tetuwek and tetekes. Tetuwek means facial expressions in Balinese dance, which can take the form of ngunda bayu. Apart from using the concept of ngunda bayu as a way of regulating energy to make it more powerful, dancers need it to fulfill the needs of their roles. Ngunda bayu is an important factor for the appearance of a dancer because the expenditure and intake of this energy must be controlled in harmony with the percussion rhythm of the performance so that the dance performed can entertain tourists and still have good cultural image.

The symbol variant in this ngerebeg dance is constructed according to the ngerebeg tradition in Tegallalang Village. This unique cultural tradition is visualized in the form of the ngerebeg dance by decorating the bodies and faces of the dancers with watercolors and artistic, colorful graffiti ornaments. There are those who look like punk, catwalk artist and there are also those whose faces are decorated like scary ghosts. With this decoration, the dancers are arranged to walk around the area carrying various decorative properties, including the convex midrib or janur, palm fronds, lelontekan, kober or flag, and penjor, which have important symbols in the ngerebeg tradition. The religious symbols are decorated with Hindu aesthetic concepts. The symbols of wong samar, bhuta kala, and rerancangan or troops of Ida Bhatara Ratu Gede Dur Bingin in Dur Bingin Temple are danced profanely by the dancers according to the approval of the Tegallalang people.

The form of the ngerebeg dance is composed based on the artistic components that are strung together in a unified structure for the ngerebeg dance. The structure of this ngerebeg dance is arranged according to the phenomenon of the ngerebeg tradition, which is traditionally carried out every six months. This new dance, created in the form of a dance work through environmental choreography, has a duration of 30 minutes. With the duration of the performance, it is hoped that all symbols meaning beauty will be accommodated through the expressions of dance movements. The following can convey the structure of the ngerebeg dance performance.

The ngerebeg tradition in Tegallalang Village, Gianyar, is what inspired the ngerebeg dance. The stylist here elevates this ngerebeg tradition into a form of dance. The several divisions into this discovery that will later be realized are as follows :

Initial Section. Beginning with a lush natural atmosphere : "nutmeg, wije, trees". Also included here are flora and fauna. Then, this natural atmosphere is visualized in the form of animals such as deer and trees with the help of the dancers' movements. After that, there was an atmosphere of disaster, such as the collapse of the withered trees and animals in pain, so that it showed the sadness of the people with this disaster.

Table 1 Narration of dance movements from the first pattern in the structure of the ngerebeg dance

Scene	Range of Motion
Fertile natural atmosphere what enters here is "flora and fauna." Then visualized in the form of trees and animals.	Movement of trees with improvised patterns Movement of animals such as deer.
Natural atmosphere, namely visualizing the life of a peaceful, harmonious, and peaceful society.	Populist movement with patterns of <i>rampak</i> movement.
The atmosphere of <i>Grubug</i> , in this section, begins the life of the local people, which is peaceful. It becomes a disaster, causing panic in the local people.	Broken movement that causes nature damage and dead animals
The atmosphere of silence, in this section shows the sadness and confusion of the people as to why this grubug or disaster outbreak occurred. So ask for guidance from local people leaders and find a way out by making a request.	The transition from broken movement to sitting and still movement

Part Two. In part two, it shows *sanghyang*, who provides clues as to why this disaster occurred, which are visualized with the element of fire. Then, this *sanghyang* gave an indication that what caused this disaster was the existence of the

unen-unen in the form of *wong samar*.

Table 2 The narrative of dance movements from the second pattern is in the structure of the *ngerebeg* dance

Scene	Range of Motion
In this section, it shows a figure in the form of <i>sanghyang</i> , who will later provide instructions to the public on why disasters such as natural disasters can occur.	<i>Sanghyang</i> dance movements, which use <i>sanghyang</i> movement motifs
In this part, after <i>sanghyang</i> gives instructions about the causes of the disaster, the cause is <i>unen-unen</i> in the form of the <i>wong samar</i> .	<i>Wong samar's</i> movements are simple yet energetic.

Part Three. The word that shows *wong samar* after that the *caru nangluk* ceremony was carried out after the ceremony, this *ngerebeg* tradition emerged, which visualizes what the existing *ngerebeg* procession looks like at this time.

Table 3 Narration of dance movements from the third pattern in the structure of the *ngerebeg* dance

Scene	Range of Motion
In the words that show <i>wong samar</i> , the local people just realized that in one of the <i>Duur Bingin</i> Temples there are <i>unen-unen</i> that resemble <i>wong samar</i> .	Movement of worship to <i>wong samar</i> . Motives : ceremonial ritual movements, such as offerings.
After the procession of the <i>caru nangluk</i> ceremony was carried out, the local people started a tradition called <i>ngerebeg</i> . So that, the <i>ngerebeg</i> tradition is still being carried out by the people of Tegallalang Traditional Village.	<i>Ngerebeg</i> processional movement such as walking and <i>rampak</i> movements, which will be patterned.

Final Section. At the end, after the *ngerebeg* tradition procession is carried out, the community returns to live their lives as before.

Table 4 Narration of dance movements from the final pattern of the staging structure and the means of the *ngerebeg* dance

Scene	Range of Motion
In this final part, after the disaster occurs, the local people asks for instructions, and after that, they are given instructions that there is a <i>wong samar</i> ritual, then the local people performs the <i>caru nangluk</i> ceremony, then the local people returns to live in peace and harmony, and nature and animals begin to thrive.	Improvised tree movement In local people movements with populist patterns, such as the farmers' movement, mothers bring offerings.
Art Tools	
In this <i>ngerebeg</i> dance, there are several properties that will be used, such as: tree branches, <i>caru</i> , hoes, caps, <i>bodag</i> , <i>tempeh</i> , sickles, farmer's clothes, farmer's trousers, body watercolors, swollen fronds or <i>janur</i> , fronds of <i>aren</i> leaves, <i>lelontek</i> , <i>kober</i> or flag, <i>penjor</i> .	

4. Discussion

As a discovery, the *ngerebeg* dance, which is made in the form of a dance work through environmental choreography, lasts 30 minutes. The *ngerebeg* dancers using tree branches, *caru* ceremonial ingredients, hoes, *caping*, *bodag*, *tempeh*, sickle, farmer's clothes, farmer's pants, water paint to color the body, coconut leaf, palm leaf fronds, *lelontek*, flags, and *penjor*. The several variants of dance movements in the structure of the *ngerebeg* dance are as follows : tree-patterned

movements, animal-patterned movements, populist-patterned movements, broken movements, transitional movements of broken movements to sitting and silent movements, sanghyang dance movements, wong samar patterned movements, movements for the worship of wong samar, the movement with a ceremonial ritual motif, the movement with the motif of the ngerebeg procession, the farmer's movement, and the mother's movement with the motif of carrying ceremonial materials.

This new tourism attraction, called the ngerebeg dance, is a commodification of the ngerebeg tradition, which is sacred to the people of Tegallalang in Gianyar district, Bali province. The similarity of this form of tourism performing arts is due to the fact that it still has a correlation with the natural environment of Tegallalang Village and local wisdom values in the Tegallang people of Gianyar regency. As a new tourism entertainment based on local wisdom, the ngerebeg dance is danced by 10 dancers who are divided into 5 female dancers and 5 male dancers by performing their respective roles with characteristics that are built on tetuwek and tetekes. The symbol variant in this ngerebeg dance work is constructed according to the special features from ngerebeg tradition in Tegallalang Village.

5. Conclusion

Based on the discussion of the results, it can be concluded that the *ngerebeg* dance form is a discovery in the Tegallalang people, Gianyar. As a dance for tourist entertainment, the *ngerebeg* dance is performed for 30 minutes by 10 dancers who demonstrate tree-patterned movements, animal-patterned movements, populist-patterned movements, broken movements, transitional movements, sitting movements accompanied by silence, *sanghyang* dance movements, and patterned movements, a movement to worship *wong samar*, a movement with a ceremonial ritual motif, a movement with the motif of the *ngerebeg* procession, a movement with a farmer's motive, and a mother's movement with a pattern of carrying ceremonial items. They danced in the structure of the *ngerebeg* dance using tree branches, *caru* ceremony, hoes, *caping*, *bodag*, *tempeh*, sickle, farmer's clothes, farmer's pants, water color to color the body, coconut palm leaves, palm leaf fronds, *lelontek*, flags, and *penjor*, which are owned by the *Tegallalang* people, to support the beauty of this new tourism staging.

Recommendation

Based on the results of this study and conclusion drawn, the following are recommended.

- To art choreographers to create works of art based on the results of art research.
- To the people of Tegallalang to enculturate the *ngerebeg* dance in Tegallalang.
- To tourism awareness groups in Tegallang to facilitate the needs of *ngerebeg* dance artists in Tegallalang.
- To the Tegallalang arts communities to support the process of enculturation of the *ngerebeg* dance in Tegallalang.

Compliance with ethical standards

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Disclosure of conflict of interest

There is no conflict of interest in the research or the output of this applied research.

Statement of informed consent

The output of this research is a form of concern for the aspirations of the Tegallalang people and the problem of freezing the practical benefits of dance.

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