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### THE MEANING OF EDUCATION IN MABUANG ANDA PERFORMANCE IN NEW NORMAL

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#### Abstract

It was compiled based on the results of research aimed at being able to understand the meaning of Mabuang Anda Dance in New Normal. In the New Normal Era, many people disliked and left monotonous art amidst the development of various creative, practical, modern and innovative choices of new arts. But, this reality is different in *Sulat Sulahan* Villager, Bangli Regency. Even though the people of *Sulat Sulahan* are familiar with a variety of modern arts, practical and entertaining performances through digital media, they still love Mabuang Anda. As one of the Balinese traditional performing arts, Mabuang Anda can be recognized as rare and underdeveloped in the New Normal. As one of the Balinese traditional performing arts, Mabuang Anda can be recognized as rare and underdeveloped in the New Normal. The questions : (1). How is the performance of Mabuang Anda in the New Normal?; (2) Why does *Sulat Sulahan* Villager love Mabuang Anda Dance in the New Normal?. This research uses a qualitative method. The data source of this research is the performance of Mabuang Anda Dance, the related informants and the results of previous studies. All data collected through observation, interview and literature study techniques were analyzed using aesthetic theory, religious theory, and symbol theory. The results showed that : (1). Communities in the *Sulat Sulahan* Village, Bangli Regency, Bali display Mabuang Anda Dance in the form of a loose dance. This can be seen from the way of presentation, choreography, performance structure, fashion make-up and musical accompaniment of the show in *Sulat Sulahan* Village; (2). Communities in the *Sulahan* Village, *Bangli* Regency, Bali still maintain Mabuang Anda Dance because it is considered to have the meaning of religious education, ethics education, character education, social education, and cultural education in New Normal.

## INTRODUCTION

*Sulahan* Villager is known as the Balinese people who preserved Mabuang Anda dance in the New Normal Era. In the midst of the current 4.0 Industrial revolution which has contributed a lot to the development of sophisticated and practical information technology media for education and entertainment, it has made *Sulahan* Villager's insight more open to the development of modern art.

In line with that, the spread and growth of new, creative and modern art variants developed much faster and were more practical to be enjoyed entering the New Normal era. They can also find out and enjoy the various developments in Balinese art much easier in the New Normal era than before. It is interesting to note that Mabuang Anda as one of the Balinese traditional performing arts did not significant development in Bali during the New Normal era. It is interesting to know that, the *Sulahan* Villager are Balinese people who really like this rare performing art in the New Normal era.

*Sulahan* village is one of the regions or parts of the *Susut* District, *Bangli* Regency. *Sulahan* Village has located in the District of *Susut* approximately 5 km from the city of *Bangli* Regency. The *Sulahan* village has quite large natural potential with the largest population in 9 hamlets, namely *Sulahan* Hamlet, *Tanggahan* Hamlet, *Peken* Hamlet, *Tanggahan* Hamlet, *Bungkuan* Hamlet, *Cekeng* Hamlet, *Alis Bintang* Hamlet, *Lumbuan* Hamlet, *Kikian* Hamlet, and *Kebon* Hamlet. The shape of the land which is a plateau stretching from north to south flanked by rivers used by residents to irrigate rice fields and for household purposes which are channeled through drinking water pipes in public places. The condition of the land looks very fertile and productive because the rainfall in the area is sufficient in each year. Among other villages in *Susut* sub-district, *Bangli*, *Sulahan* Village is the most densely populated area. While other regions are relatively narrow when compared to the total population. Residents in the Indigenous Village work as craftsmen of bamboo weaving and builders. Aside from being a craftsman of woven bamboo and a builder, many of the residents of *Sulahan* Village work as farmers, entrepreneurs and civil servants.

In the arts, some of the people in the Indigenous Village of *Sulahan* are in the profession of artist's only for hobbies and for the sake of the *Ngusaba Dangsil ritual*, a thanksgiving ceremony for the successful harvest of the garden which they hold a year in the local village. In addition to Mabuang Anda dance, several types of art developed in the village but most of the arts are used for religious rituals such as *Gong Gede*, Mask, *Dramatari Calonarang*, *Wayang Wong*, and *Calonarang* with *Kunti Seraya*. All arts are coordinated by each *Sekaa*, arts groups such as the *Sekaa Gong Gede* are led by *klian Gong Gede* under the *Dalem* temple administrator, *Sekaa Gong Kebyar* and dancers are led by *Klian Gong Gede* and *Klian Pragina* in under the auspices of *Klian Puseh* as Temple administrator. All of these *Sekaa* have to *ngayah*, assist performances in the Indigenous Village of *Sulahan* in the context of religious ceremonies. Pitana (1994:113) says that, *sekaa* is an association of people who have the same goals and basic interests.

Communities in the *Sulahan* Village, *Bangli* Regency, Bali who generally embrace Hinduism strongly believe in the existence of supranatural powers.

They believe that to request protection they often carry out religious rituals which are carried out jointly in *Kahyangan Tiga* Temple among others in *Pura Desa*, *Pura Dalem*, and *Pura Puseh* in the local village. Mabuang Anda dance is often performed in the context of the *Ngusaba Dangsil* ceremony at *Puseh* Temple, *Sulahan* Village which falls on forced *Sukla* day or the seventh full moon following the month of Bali. During the *Ngusaba Dangsil Ritual*, the local people carried out the tradition because their harvest was successful.

The traditions and educational values inherited from their ancestors were considered to be *sima*, *dresta*, rules for how to carry out people life, carry out religious ceremonies, socialize, and maintain their customs.

The rules and procedures for carrying out religious ceremonies and customs are inseparable from the informal social process (Dharmika et al., 2020; Dharmika and Pradana, 2020; Abbas et al., 2020; Ahmad et al., 2018).

The instilling of such a strong conviction to always perform Mabuang Anda dance in every *Ngusaba Dangsil* ceremony in the village invites various questions amid various advances from community life. That was caused by the real life of the people in the village. They also seem not to close themselves from the influence of science and technology that developed in New Normal. The availability of adequate road infrastructure makes good local economic system rotation. The means of communication and transportation owned by the community have developed to the rhythm of increasing living standards and the welfare of other communities. Entertainments, cars and motorbikes appear to be already abundant in the village so that such items are no longer classified as luxury items for the people in the village. Almost, everyone in the village already uses smartphones and televisions. However, even though the people has undergone a process of modernization and tends to embrace the global culture in the New Normal, the Mabuang Anda dance as a traditional dance in *Sulahan* Village, *Bangli* is still sustainable. Therefore, the existence of Mabuang Anda dance in the modernization of the communities is interesting to investigate in connection with the educational values in Mabuang Anda dance.

In Bali, there are many dance ceremonies. Some of which are *Sang Hyang* dance which consists of several types namely *Sang Hyang Dedari*, *Sang Hyang Celeng*, *Sang Hyang Jaran*, and *Sang Hyang Lelipi*. The dances for the ceremony that are danced by male dancers also include the *Baris* dance, such as the *Baris Gede*, *Baris Tumbak* and *Baris Dadap* dance. In addition to the *Sang Hyang* dance and the *Baris* dance, there is also the *Rejang* dance. Some *Rejang* dance in question includes *Rejang Sutri* dance, *Rejang Lilit*, *Rejang Pingit*, *Rejang Sasak*, *Rejang Tegak* which until now all of them are still preserved as a means of the ceremony. For example, *Rejang Renteng* danced by a group of female dancers by bringing a piece of white yarn (Yudabakti and Watra, 2007: 69-70). In addition to the *Rejang Renteng* dance, there is also Mabuang Anda dance at *Pura Desa*, *Desa Sulahan*, *Bangli*. Kari (1985: 86-87) said that, Mabuang Anda dance was presented at *Pura Desa*. In addition to the structure and venue, Mabuang Anda dance in the Indigenous Village of *Sulahan*, *Bangli* is different because Mabuang Anda dance also has a very unique presentation process at *Pura Puseh*.

As one element of culture, Mabuang Anda dance is conceptually created based on the cultural value system of the local people. The cultural value system contains the concepts that live in the configuration of the social, closely related to the things they consider valuable in their lives. A meaningful as a guideline can be valuable for collective survival (Pradana,

2018b:125-126; Ruastiti et al., 2018:1451-1445; Abbasi et al., 2020; Al-Kumaim et al., 2021). That is because the cultural value system functions as the highest guideline used to determine its behavior.

Human behavior systems are norms that are guided by the cultural value system of the indigenous people (Koentjaraningrat, 1987; Dharmika et al., 2020). As a ceremonial dance, Mabuang Anda dance does have a very unique performance process and it is full of religious symbols and values. In addition to the values of religious education, there are also other educational values.

As revealed by Frazer in Koentjaraningrat (1998), by performing rites and ceremonies a community will feel more relieved and comfortable. They are very afraid of breaking tradition. The fear of the command of the ancestors seemed very large in this society. Therefore, in whatever difficult conditions they will always try to carry out the tradition that has taken place even though it is very laden to do with myths.

Mabuang Anda dance is often presented for *Ngusaba Dangsil ritual* ceremonies at *Puseh* Temple, *Sulahan* Village, Bangli. Mabuang Anda means a procedure or procession to present God. While the word "Anda" itself can be interpreted as "levels". So, your word *Mabuang* can be interpreted as "the procedure or procession to present God and manifestations". In the ceremony used ceremonial equipment to welcome the descent of the God's such as sacred umbrellas, spears, pennants, *bandrangan* each brought by a boy and girl, the leader of a Hindu religious ceremony, a traditional leader carrying *padupaan* or holy fire which lights up like a fireplace to illuminate Lord *Brahma*, the symbol of light is followed by traditional leaders, stakeholders and all members of the *pengempon*, *penyungsung* and administrators of the temple while dancing.

Mabuang Anda dance, which it is interpreted as a dance offering for the balance of the universe and its contents, contains offerings not only to the gods but also contains offerings to *Butha Kala*. In Balinese Hinduism, *Bhuta Kala* is considered as a form of ugliness that needs to be balanced. A concept of balance in Balinese living life is called *Tri Hita Karana*. Thus, *Tri Hita Karana* can be interpreted as three causes of happiness. The concept of the cosmology of *Tri Hita Karana* is a harmonious philosophy of life.

In principle, philosophy contains the highest rational ways for happiness and wisdom of life (Arshad et al., 2020; Ashraf et al., 2020; Pradana, 2017a:25). The wisdom from *Tri Hita Karana* contains the understanding of the three causes of well-being that stems from the harmonious relationship between humans and God, humans with their natural environment, and humans with each other. The essence of *Tri Hita Karana's* wisdom emphasizes balance in life in this world. If the balance is reached, it is believed that humans will live in peace and sustainable. According to Dewa Nyoman Putra as the *Bendesa Adat* of *Sulahan* Village, *Bangli* said that :

"... Mabuang Anda dance appeared sometime in the 18th century. The appearance of Mabuang Anda dance at *Sulahan* Village, *Bangli* was marked by the community's need for dance that could be presented when they performed the *Ngusaba Dangsil* ceremony".

The overwhelming sense of devotional service from the *Pangempon* when carrying out the *Ngusaba Dangsil* ceremony accidentally carried out the part of ceremonial activities, pouring *arak-brem* to the ground, the

motherland accompanied by the sound of *Gamelan Babonangan*. At that time, the dancers were prancing according to the rhythm of the *Gamelan* rhythm so that inadvertently formed a dance performance structure that, referred to by the local people as *Mabuang Anda* dance.

The purpose of this research is to be able to understand the meaning of education in *Mabuang Anda* dance. In the New Normal Era, many people disliked and left monotonous art amidst the development of various creative, modern and innovative choices of new arts. But, this reality is different.

Even though the people in *Sulahan* Village, *Bangli* Regency, *Bali* Province as the location of this research has been developed and be more modern, but until now they oblige the youths of the indigenous villagers to preserve *Mabuang Anda* dance. The question : (1) How is the performance of *Mabuang Anda* in the New Normal?; (2) Why does *Sulat Sulahan* Villager love *Mabuang Anda* Dance in the New Normal?.

## LITERATURE REVIEW

The literature review is the results of similar studies used as a reference, and to show the originality of this research. Some of the literature in question, among others are the results of related studies that have been produced by previous researchers. Some of the literature in question, among others, they are as follows.

Komang Suwilindiari in his thesis entitled *Rejang Gede* Dance in *Usaba* Ceremony in *Beji* Temple, *Sangsit* Village, *Sawan* District, *Buleleng* (2008) examines the form and function of *Rejang Gede* Dance in *Usaba* Ceremony at *Beji* Temple in *Sangsit* Village. It is said that *Rejang Gede* Dance as a ceremonial dance has a very unique form of performance. The *Rejang Gede* dance, which is danced by a group of male and female dancers, continues to be preserved and it is always used as a dance offering ceremony by the local community at every *Usaba* Ceremony at *Beji* Temple in *Sangsit* Village.

Ni Nyoman Mulyati in her thesis entitled "Yellow *Rejang* Dance in the *Asak Karangasem* Indigenous Village of *Bali*", (2002) revealed that the ceremonial dance was an offering of *Ida Bhatar Puseh* who was believed to be the protective deity of the protector of the Indigenous *Asak* Village community. They offered the dance so that they could get protection and safety in the life of the village. Until now, the ceremonial dance is still sustainable because it is danced by the *sekaa truna* and *sekaa daha* of the local village which is always presented at the *Piodalan Usaba Desa* ceremony in the local village.

Ni Made Pariasi in her research entitled "*Rejang Tegak* Dance in *Ngusaba Agung* Ceremony in *Bantiran* Village, *Pupuan* District, *Tabanan* Regency (2006) revealed the existence of the *Rejang Tegak* Dance in *Bantiran* Village, District *Pupuan*, which is still sustainable. The ceremonial dance performed by male dancers dressed in white and yellow accompanied by *Gamelan Gong Kebyar*. With a variety of simple dance moves up to now the ceremonial dance remains sustainable because it functions as a ceremonial dance. That is always staged by the local community at the *Ngusaba Agung* Ceremony in *Bantiran* Village, *Pupuan*, *Tabanan*.

Ni Made Suastini in her research entitled "*Rejang Takilan* Dance in *Usaba Nindih* Ceremony in *Bungaya Karangasem* Village" (2007) revealed that, *Rejang Takilan* Dance is a ceremonial dance. That is sacred to the local community and only danced by 9 female dancers who have not stepped on

teenagers. Dancers are appointed by the temple *pengempon* which is done at least 1 week before the ceremony takes place. One line was followed by dancers, *Rejang Kekompol*, *Rejang Daha* and *Rejang Perama*. As the beginning of mental and physical, which is an early debriefing in preparation for joining or *Tuun Medaha* during the *Usaba Dangsil*. Until then, the dance ceremony remained sustainable because it was always staged at the *Usaba Nindih* ceremony in *Bungaya Karangasem Village*.

Ni Made Sukemi Giri in her thesis entitled "*Rejang Kraman Dance Performance in Pujawali Agung Ceremony in Puseh Temple, Busungbiu Village, Busungbiu District, Buleleng Regency*" (2008) revealed that, *Rejang Kraman* Dance is a ceremonial dance performed by 66 male and female dancers every five years at *Puseh, Busungbiu Village, Buleleng*. It is said that *Rejang Kraman* is danced by male and female dancers who are still unmarried, while *Rejang Karaman* Dance is danced by male dancers only and it is married and already has grand-children.

I Gst. Agung Gede Putra in his book entitled *Cundamani Tari Wali* (1980) discusses and describes ceremonial dances about and the origin of *Rejang* dance. In the book much discussed *Pendet*, *Rejang*, *Baris Gede*, *Sanghyang*, *Wayang Lemah*, *Wayang Sidhakarya*, *Barong*, and *Telek* Dance.

Based on the study of the results of this research, it can be understood that the ceremonial dance which was sacred by the people until New Normal is still sustainable because it has different defense strategies. Besides being used as a reference, studies of the results of these studies indicate that there is no research that discusses *Mabuang Anda* Dance. This research is indeed discussing ceremonial dance in Bali. However, if we look at material objects, the location and context of the ceremony are not the same. It can be seen from the material object, formal object, location and year of the research carried out differently.

Disclosure of this phenomenon has both theoretical and practical urgency. Theoretically, the results of this study are expected to provide benefits in the development of science especially in the field of performing arts through an in-depth research of *Mabuang Anda* dance. Practically, the results of this research can be used as information related to the preservation of the performing arts, especially in Bali and other areas.

## MATERIALS AND METHODS

The research, which is located in *Sulahan Village, Bangli Regency, Bali* uses qualitative method. The types and sources of research data in the form of primary and secondary data types and sources were obtained through observation techniques, interviews with relevant informants, FGDs, and literature studies.

Primary data obtained directly in the field through interviews with relevant informants selected based on purposive sampling techniques. Selected informants included community leaders, village elders, dancers, musicians, dance trainers, percussion trainers, and the local people. Adding informants to complete data that was lacking was done using snowball sampling techniques. This study also uses secondary data obtained from literature studies by tracing the results of similar studies that have been produced by previous researchers.

## RESULT AND DISCUSSION

### The Form of Mabuang Anda Performance Art

The formation of performance art can not be separated from human adaptation to the environment (Hall, 1997:17-73). Bandem & Frederik de Boer (1973:10-176) said, the social values and demographics of the local community can play a role and even influence an art performance in certain areas. The behavior of the people who are influenced by the ideological superstructure behind it can influence the form of performances in an area (Sanderson, 1993:131-133).

Superstructures include value systems, belief systems, and customs that underlie and shape the views of the people concerned (Spradley, 1972: 100-165). Therefore, socio-cultural, demographic and superstructure are the elements of the arts of the people concerned both in creating and preserving their art (Geertz, 2004: 90-265; Balakrishnan et al., 2019; Jabarullah et al., 2019). As Mabuang Anda dance is presented in the context of the *Ngusaba Dangsil* ceremony once a year in the Village of *Sulahan, Susut, Bangli*.

Mabuang Anda dance staged by a group of young people to welcome the descent of the Gods at the *Ngusaba Dangsil* ceremony in the Indigenous Village of *Sulahan, Bangli*. Mabuang Anda dance is a ceremonial dance performed by 16 male dancers accompanied by the *Gamelan Babonangan*. This ceremonial dance is performed in the context of the *Ngusaba Dangsil* ceremony which is held once a year in the *Sulahan Village, Bangli Regency, Bali*. This article was compiled based on the results of research aimed at being able to understand the meaning of education in Mabuang Anda Dance's in the *Sulahan Village, Bangli Regency* in the New Normal.

Ruastiti (2005:54-152) said, the form of dance performances can be seen from the appearance, choreography, range of motion, structure of the show, staging places, property, and other related matters. A form is a physical form that can be observed as a medium that has a certain meaning. The meaning of a performance can be seen from the ideas and themes of the show (Dibia and Ballinger, 2004; Khan et al., 2019; Ruastiti and Pradana, 2020; Pradana and Pantiyasa, 2018).

There are three components of concern in discussing the form of performance art including in terms of signs, messages or texts, actors, audiences as recipients of messages conveyed by dancers through certain symbols. Related to that, the ideas can be seen from the signs and symbols conveyed through the performances displayed (Fitzgerald, 1966:139-171). As in the presentation of the Mabuang Anda dance in the Indigenous Village of *Sulahan, Bangli*.

As a ceremonial dance, Mabuang Anda dance is very full of religious symbols. It can be seen starting from the process of cleaning dancers, offerings, *puja* spells, floor patterns, and property carried by dancers. According to the local village elders, the symbols contained in the Mabuang Anda dance have religious meaning. That is believed to be a cleansing of the *bhuwana agung* as natural resources in where they live. As a means of nature purification, Mabuang Anda dance is performed through the following stages.

Before dancing, the dancers consisted of youths wearing *bebuletan* clothing, sheet cloth used to cover the lower body. After they finished using the cloth, the stakeholders as the leader of the ceremony and all residents who attended the *Ngusaba Dangsil* ceremony, offered offerings for the purification ceremony of the dancers in the *pelinggih* court for Gods. After the dancers are cleansed, they are guided to begin the dance accompanied by a *Gamelan* around the innards, the main yard of the temple. Next below

is the process of purifying your Mabuang Anda dancers before dancing before the *Pelinggih*, the sacred building for God's.



Source : Desa Adat Sulahan Bangli (2017)  
Figure 1. Mabuang Anda Dancer is Purified Before Dancing

Mabuang Anda dance, which consists of scenes pouring *arak-berem* drinks to the ground during the *Usaba Dangsil* ceremony, it has become a tradition related to fertility in the *Sulahan* Village, *Bangli*. The Gods who control the area of the *Sulahan* Village are believed to have a role in the success of the local community's agricultural land.

Therefore, once a year, the people of *Desa Sulahan* offer offerings accompanied by *arak* to *Dewi Sri*, who is believed to have helped their agriculture. In presenting the brem performed by a group of boy, they do it by dancing to the *Gamelan Babonangan*. *Mabuang Anda* dance, which is performed by the *Pangangon* community, supports the temple and wishes to express its gratitude to *Dewi Sri*, who is believed to be the goddess of fertility. With the abundance of agricultural products that, they have enjoyed so far, they feel obliged to give thanks for the gift by carrying out the *Ngusaba Dangsil* ceremony which until the New Normal is complemented by Mabuang Anda dance.

To begin the process of Mabuang Anda performance, the indigenous people first performed the *Mendak Dangsil ritual*, welcoming the Gods in *Catus Pata* followed by *Ngaturang Banten Gebogan* and *Mapekideh* three times in the temple area. This *ritual* is interpreted as an expression of the application for permission before the creator holds the *Ngusaba Dangsil* ceremony. After the procession was completed, *pralina* acts as a form of purification for the gods.

When it was the entire statue, the symbols of the Gods were placed on the *peelingih*, their respective seats. After the procession is finished, the *Ngusaba Dangsil* ceremony featuring Mabuang Anda dance is held. Mabuang Anda dance is danced by sixteen teenage wears clothes, cloth to



cover the lower body by carrying bamboo properties containing *arak* and *brem*. They move, dance prancing, shouting like possessed people accompanied by the loud music of the accompaniment of dance, the tempo is faster and the sound is getting higher. The sound of music can add to the excitement of the atmosphere (Rai et al., 2019:351). The excitement of this performance scene is a spectacle for the local people. After they finished dancing bamboo containing *arak* and *brem*, the dancers were then given drinks and *ajengan mabuang* food.

*Ajengan mabuang* is rice containing offal side dishes which are believed by the local people is not experiencing difficulties in treading life.

Mabuang Anda dance is interpreted as an expression of happiness and pleasure as the heritage of the indigenous people. They danced with improvised movements welcoming the descent of the Gods to the earth. For this, they use three old bamboos with a length of approximately two meters as shown in the picture below.



Source : Desa Adat Sulahan Bangli (2017)

Figure 2. Mabuang Anda Performance

Before the bamboo is used for ceremonial facilities, it is *Pasupati* first. *Pasupati* as purified with special offerings, which contain *tetabuhan*, *arak* and *brem*. The bamboo that had been installed by the regent was then brought by sixteen teenage to the main area of the temple. A large piece of bamboo containing a drink of wine, *brem* are a symbol of welcoming the Gods. They paraded around while dancing around the shrine three times to turn to the left or the opposite of the clockwise direction as *prasawya*. In every corner of the *Pura*, they pour a few drops of *arak* and *brem*. Neither in front of the *pelinggih*.

In addition to pouring a few drops of *arak* and *brem*, they also offered offerings of fresh, colorful rice as a symbol of neutralizing the *bhuta kala* as evil spirits. After turning three times to the left in front of the *pelinggih*, the seats of the Gods are presented with great offerings, white-and-yellow rice with the aim that the evil spirits do not disturb the course of the *Usaba Dangsil* ceremony to be held. Next, the dancers line up and walk guided by stakeholders, the leader of the ceremony to the main area of the temple. After they finished dancing, they were presented with a slime of *cenik*, the type of rice offerings. The dancers of Mabuang Anda then walked marching towards *Pelinggih*, where *Dewi Sri* express her gratitude because it was believed that the Gods had deigned to accept their offerings.

Mabuang Anda dance uses modest make-up, some use daggers, cloth wrapped around the lower body and some use a white shirt and pants. The white color is believed by local people to be sacred. As Geertz (1994:94-125) states that, each color has a certain meaning. As a ceremonial dance, Mabuang Anda dance uses white makeshift make up is a symbol of purity of heart offered to the Gods. White has a clean and holy meaning (Gold, 2004: 16-161).

### **The Meaning of Education in Mabuang Anda Dance**

Meaning is part of semantics and speech (Fitzgerald, 1966:141-170). The meaning of the meaning it self is very diverse, the meaning is always integrated into the sentence and speech of it's citizens collectively. This means that meaning as part of life is formed from the experience of tradition, historical and social relations. Power relations can contribute to more value (Pradana, 2017:116-122). The meaning is intangible which socially then gives more value to the actions of the local people. As the indigenous people in the village of *Sulahan* in interpreting Mabuang Anda dance as part of a ceremony at the temple is mediation in fostering artistic talent from an early age that has more value for the purification of the collective environment.

Deconstructively, the dance performance is an aesthetic practice that is mobilized by the collective trust of the local people (Coast, 2004:76-213; Coldiron, 2004: 180-300). Like the Mabuang Anda in the village of *Sulahan, Bangli* which is still maintained by the local community because it is interpreted as a fertility ceremony dance. Through a series of ceremonies involving power relations, they rearrange their social structure for the collective interest. Collective interests can take the form of maintaining collective resilience through fostering social networks and preservation of identity (Pradana, 2019:75-78; Swandi et al., 2020). The process of constructing Mabuang Anda dance can have an impact on the formation of a positive image for the collective identity of the community in the villages of *Sulahan, Bangli* for environmental harmony and social relations in the village. De Boer (1996:56-200) asserted that religious activities can foster respect and good discipline in the formation of harmony for the unity of life of the community concerned.

### **The Meaning of Art Education**

The beauty of Mabuang Anda dance is aesthetic. In the performance of the Mabuang Anda dance show the elements of beauty that can be seen from the harmony of the various dance movements to the accompaniment of dance music to the left. The harmonious meaning of a performance can be realized. If between the various movements, floor patterns and dance accompaniment music is presented with a balanced concept (Ruastiti, 2010:62-267).

Mabuang Anda dance starts from *Pesamuan* Temple, *Pesin Kangin* Temple, *Pesauh Kauh* Temple, and back to *Pesamuan* Temple. They dance using a cloth and a pair of yellow scarves, symbols of Gods from heaven. The variety of movements contains the meaning of beauty over the elements of self strength, certainty, determination, and religiosity.

The aesthetic meaning of Mabuang Anda dance fashion make-up can be seen from the make-up in the form of fine princess dance make-up and ceremonial dance clothes in the form of a cloth covering the upper body and the dominant part of the leg in yellow. Yellow means purity. As a cover for the dancer's lower body, a cloth called *Kamen* is used. Meanwhile, to cover the upper body used a belt that is a yellow cloth wrapped around the dancer's body. On the fabric, there is a touch of golden *Prada* containing the meaning of beauty and grandeur. While Mabuang Anda dance makes

up consisting of eye shadow means the beauty of sunlight, red lipstick means beauty.

In Mabuang Anda dance's as a Balinese traditional dance includes the value of balance, harmony, and mutually expressed through a variety of movements and floor patterns that are presented in a balanced composition between right and left. Harmonization between musical and dance moves can create a peaceful atmosphere (Gold, 2004:61-159; Herbst, 1997:41-200). While the wonderfull of Balinese Traditional Dance which is full of religious symbols is interpreted as sacred truth (Pradana and Pantiyasa, 2018; Pradana et al., 2016). Mabuang Anda performance, which contains concurrent movements of walking. It can be interpreted as a manifestation of truth, the holiness of offerings that are sincere to God.

### **The Meaning of Religious Education**

The people of *Sulahan Village, Bangli* put the *Khayangan Tiga* Temple as a state of religious power. The natural environment as a region for the people of the Village of *Sulahan, Bangli* is believed to have supernatural powers to free himself from anxiety in life. On the one hand, by watching and dancing your Mabuang, usually they can be entertained, able to respond and reduce anxiety in their life.

They believe that their relationship with the natural environment will be harmonious. Trust and disaster in the world are believed to be inseparable from natural law. Natural law works in regulating the cycles of the universe. The natural energy controlled by the Gods is believed to have the effect of supernatural powers for the safety and fortune of human life.

It is the miracle of energy that amazes mankind. Every stage of the human and natural cycle is believed to be determined by the power of *Ida Sang Hyang Widhi*. Therefore, *Ida Sang Hyang Widhi's* as mighty God position is considered to be a source of happiness and universe powers. Like the people in *Sulahan Village, Susut, Bangli* until now adore that existence through ceremonial symbols accompanied by Mabuang Anda dance with the sustainable performance for a better happier life.

Mabuang Anda dance is carried out routinely and continuously is believed to be able to provide happiness and inner comfort of the local people in the Village of *Sulahan, Bangli*. In that context, every communities member in the village of *Sulahan, Bangli* can maintain the solidarity through the performance of Mabuang Anda dance. In that case, it can be understood that solidarity is a social form needed for the affirmation of the nature of life. Picard (1996:24-209) argues that the nature of life in a hierarchical manner is difficult to change amid social dynamics.

In principle, the *ritual* is an expression of the religious faith of the people which is very difficult to change (Hobart, 1987:78-199; Hitchcock and Norris, 1995:16-117). So strong is the religious meaning of Mabuang Anda dance, which imprinted on the community that Mabuang Anda dance is still alive today in the synergy of it's people. This is reflected in the expressions of related parties who are always serious, full of joy in continuing their cultural traditions. The strength of religious meaning is reflected in the expression and attitude of the community in continuing it's tradition (Slattum & Schraub, 2003:28-92). As the expression of social satisfaction on practice is influenced by culture (Tejayadi et al., 2019).

### **The Meaning of Social Education**

Mabuang Anda dance will bring together the togetherness aspect in carrying out the ceremony in the Village of *Sulahan, Bangli*. Feel lighter and easier in presenting Mabuang Anda Dance for environmental purification for the peace of living together. All aspects of religiosity that underlie the ceremony are a mechanism in establishing community relations<sup>285</sup>

and the natural place of residence spiritually. While the community empowerment that has incarnated the interest of the people in performing Mabuung Anda dance seriously impacts the beautiful appearance of traditional ceremonies. The interest shows the religious social spirit in the performance of Mabuung Anda dance to live up to *Ida Sang Hyang Widhi's* omnipotence.

The meaning of solidarity that appears in the performance of Mabuung Anda dance involves of relationships between people in the context of maintaining harmony together.

This is needed in solving life's relatively complex problems. People often use the performing arts as a media to strengthen social solidarity (Ruastiti, 2005:61-151; Hobart, 2002:19-24; Herbst, 1997:43-198).

The meaning of solidarity means that all the villagers of *Sulahan, Bangli* together and support each other in Mabuung Anda dance offerings in traditional ceremonies. Starting from the stage of preparing the ceremony, all the residents of *Sulahan Village, Bangli* volunteered to carry out social activities, namely *ngayah* to prepare everything related to the ceremony. These *ngayah* activities are still relevant in fostering integration, communication and unity of understanding in alleviating the collective burden and security of the village. Through art, people preserve their traditions and culture (Fischer & Cooper, 1998:29-109; Hitchcock and Norris, 1995:17-115).

### **The Meaning of Cultural Education**

Mabuung Anda dance's can be of cultural significance. This means that the people of *Sulahan, Bangli* who always perform your Mabuung Anda dance at every traditional ceremony at *Puseh Temple* in the local village have implications for cultural preservation. Culture can be preserved through a process of internalization, socialization, and enculturation (Sanderson, 1993:131-132; de Zoete and Spies, 1938:46-352).

For this reason, people in *Sulahan Village, Bangli* continue local cultural values through the performance of Mabuung Anda dance which is considered important to be preserved because it is an elemental of culture that gives their identity, characteristics and a sense of pride as residents of *Sulahan Village, Bangli*. They consider that, the most relevant actions taken to preserve while maintaining social unity began to be instilled since children.

The children who were chosen as dancers of Mabuung Anda dance became pride for their parents because they were considered the main children. The children are prioritized not to be separated from their appropriateness to carry out their duties as representatives of the Gods in giving blessings through a series of environmental cleansing ceremonies. This means that as dancers of Mabuung Anda dance those who are still children are considered to have been chosen as ambassadors of cultural successors in their area. Artists feel proud to be allowed to present their abilities in front of an audience (Hobart, 1987:53-197; Hobart, 2002:19-23; Ruastiti, 2010:63-260).

Although to strengthen the process of transmitting cultural values in addition to performing Mabuung Anda dance, the dancers as actors and the local community also participate in the process of continuing and preserving local cultural values in the New Normal. Various cultural components contained in the performance of Mabuung Anda dance are also indirectly sustainable because they continue since they were early. Cultural traditions that are considered to have values are always used by the people concerned to organize their lives (Savarese, 2001:51-74; Coldiron, 2004: 182-298; Coast, 2004: 79-211; Pradana et al., 2016; Pradana, 2020).

By listening to the cultural activities taught to the dancers, it appears that during the process they received ethical education in the form of courtesy in their community. Zoning area can influence the acceptance mechanism in the education process. It was very supportive of cultural life in the local village. Every element of culture has a certain meaning. That is very influential for the evaluation of the community concerned. When they learn to dance and perform Mabuang Anda dance, the dancers also receive informal education about religion, art, and culture.

The continuation of the phenomenon of transmitting cultural values through Mabuang Anda dance that are held routinely in the Village of *Sulahan, Bangli* has implications for the strengthening of character for the local people.

Mabuang Anda dancers who have mastered dance material indirectly benefit the continuation of the cultural values of the local community. As artists' mastery of material from Balinese performances can contribute to the transmission of Balinese cultural values to the watching public and image formation (Pradana, 2018:70-77; Pradana, 2018a:173-179). This can be seen from the attitude and enthusiasm of the agents in preparing and presenting the dance which has given a positive image to the public. This makes the cultural orientation of the people always following the cultural system of the people. The villagers of *Sulahan, Bangli* seem to always present Mabuang Anda dance as a performance that is always supported by the people of the Village of *Sulahan, Bangli* showing their conformity with local village customs.

A cultural tradition that is considered valuable will always be used by the relevant community groups in managing their lives (Picard, 1996a:49-98; Pradana, 2020). As the views of the people of the Village of *Sulahan, Susut, Bangli* towards Mabuang Anda dance are considered to be very beneficial for the fulfillment of living standards. This can be seen from the attitudes and ways of the local community in staging Mabuang Anda dance that seems to be following the norms of community cultural norms in the Village of *Sulahan, Susut, Bangli*.

Normative norms are needed in the elaboration of rules, roles, and positions in the social order (Atmaja et al., 2019:297-300; Dharmika et al., 2020). This means that by maintaining the dance, it is believed to have participated in the role of continuing cultural values and social structure resilience in a sustainable manner to the next generation.

Cultural values are part of the identity of the local community (Bandem and de Boer, 1995: 26-142; Vickers, 1989:136-312; Pradana, 2018; Arniati et al., 2020; Pradana and Arcana, 2020; Pradana and Parwati, 2017). Thus the performance of Mabuang Anda dance that the children danced to was very meaningful in cultural enculturation in the Village of *Sulahan, Bangli*.

## CONCLUSIONS

Based on this description, it can be concluded that Mabuang Anda dance is a ceremonial dance that is presented in the form of a loose dance. This can be seen from the way of presentation, choreography, performance structure, fashion make-up, and accompaniment of musical performances. The ceremonial dance performed by 16 young men was accompanied by the *Gamelan Babonangan*. The ceremonial dance is presented once a year in the context of the *Ngusaba Dangsil* ceremony in the *Sulahan* Village, Bangli Regency, Bali. The ceremonial dance which was built from the various movements of *nayog*, *agem*, and *angguk* was presented with the structure of the performance of *mendak*, *ngelinggihang*, and *makideh*. The dancers walked in *tandem* around the main area of the temple three times

counterclockwise than in each *pelinggih*, the sacred building of the temple through which they poured the harbor, liquor, and *brem*.

Until New Normal, the Sulahan Villager still preserve Mabuang Anda dance because the ceremonial dance is considered to have the meaning of religious education, the meaning of social education, and the meaning of art and culture education. Although, a lot of people life style have changed in New Normal, Mabuang Anda dance is considered loaded with educational values, the local village elders oblige the younger generation to preserve the ceremonial dance.

So strong is their suggestion and their belief in the myths about the ways of life that underlies the Mabuang Anda dance until now they still maintain as the sacred dance.

## NOVELTY

It can be found that to carry on the values of the local wisdom of their ancestors, community elders in the village of *Sulahan*, *Bangli* Regency, Bali uses myth as a means. Through the myths attached to Mabuang Anda dance, they provide ethics, character, religion, arts and cultural education to the local village youth as their next generation.

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