

Edol Dance at Galungan Nadi Ceremony in Belancan Traditional Village, Kintamani District, Bangli Regency

Ni Ketut Jaman*, Ni Gusti Ayu Agung Nerawati

Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar, Indonesia

*niketutjamanbelancan@gmail.com

Abstract

The development of science and technology influences people's mindset in various aspects of life including aspects of religious life as well as in understanding their religious teachings, both *tattwa*, morals and ceremonies. Temple is one of the symbols or symbols of the universe created by *Ida Sang Hyang Widhi Wasa*, Hindus view it as *Stana Ida Sang Hyang Widhi Wasa* and all of His manifestations. *Bale Agung* Temple in the Belancan Traditional Village is a *Tri Kahyangan* temple which has a special uniqueness that lies in the *Piodalan* ceremony which coincides with *Galungan Nadi* Day where the *Edol* dance tradition is being carried out. *Edol* Dance is a Sacred Dance in Belancan Village, Kintamani District, Bangli Regency. *Edol* dance is a sacred dance that is unique, one of which lies in its dance moves. The *Edol* dance has one movement that is performed repeatedly which is danced by young men or unmarried men. The movement in this dance has aesthetics because it includes three requirements, namely unity, balance and clarity. Unity can be seen from the movements in the dance supported by the dress, make-up, staging venue and dance accompaniment music according to the character of the dance and balance can be seen from the repetition of movements from front to back and from back to front due to the structure in the dance. This study aims to determine the performance of the *Edol* Dance at the *Galungan Nadi* ceremony in the Belancan Traditional Village, Kintamani District, Bangli Regency and to find out the ceremonial facilities needed for the *Edol* Dance performance and to find out the extent of the participation of the *Edol* Dance in the *Galungan Nadi* ceremony. The method used in this study is a qualitative method in which informants are determined using the sampling subject method, and the data collection method used is the method of interviewing and recording documents while processing the data using descriptive analysis methods. The result and discussion is the history of Belancan Village which started from the journey of I Gusti Wayahan who hid in the wilderness. The form of carrying out the *Edol* Dance tradition is *Piodalan* at *Bale Agung* Temple in Belancan Village which falls every *Galungan Nadi* Day. The facilities needed before the performance of the *Edol* Dance are a set of offerings of *segehan agung* complete with a black chicken to be slaughtered, *bayuan*, *petas*, 4 *selnggi oujung* rice supplemented with pork, a *santun* containing 775 *kepeng* coins. The Belancan Traditional Village plays a very important role, because apart from being a complement to the ceremony which is held every five years, namely the *Galungan Nadi* ceremony, especially at the end of the ceremony (*nyineb*) before the performance, the dancers are decorated with young palm leaves and all the village's male villagers. Men bring Prani offerings to *Bale Agung* Temple with the intention that the dancers are free from interference from other people or outside disturbances.

Keywords: Dance; Ceremony; Galungan Nadi; Hindu Education

Introduction

In the teachings of Hinduism, the goal of life for its people is *Moksartham Jagadhita Ya Ca Iti Dharma* namely: The goal of life is to achieve inner happiness (*moksa*) and the achievement of life goals in the form of outer well-being (*jagadhita*). In achieving this goal of life, Hindus are always required to always think, speak and act according to religious principles, God as the creator of human relations between humans, humans and the environment and human relations with God (*Ida Sang Hyang Widhi Wasa*), which are balance and harmonious for achieving that happiness in the teachings of Hinduism is called the *Tri Hita Karana* Teachings.

In order to achieve human relations with the Gods or *Ida Sang Hyang Widhi Wasa*, Hindus must adhere to the Balinese cultural heritage system that has been passed down from generation to generation by formal, informal, and traditional village groups. The richness of Balinese cultural heritage is motivated by religious norms, customs and is based on natural conditions. One of these cultural heritages is art. Balinese art has a very close relationship with the teachings of Hinduism, because the art of society in Bali is imbued with Hinduism. The persistence of Hinduism in Bali is due to the cultural and socio-religious support of the people. Hinduism and Balinese culture are likened to a thread that is related to one another, which is difficult to separate.

With great cultural arts, it seems that religious activities in Hinduism are very lively, such as dance, ballading, and percussion. These things complement the implementation of religious ceremonies in Bali. Religion and cultural arts cannot be separated, because cultural arts smooths or relaxes a person's soul and religion are guiding and nurturing him. According to Hinduism, ceremonies are often accompanied by songs or chants and dances that are sacred or often referred to as Wali Dance. Wali dance is a type of dance that is sacred to Hindus and is used to accompany and complements the course of Hindu religious ceremonies or *Piodalan*. The Wali Dance is sacred because it is considered to have supernatural powers that are influenced by the universe so that it cannot be performed as mere entertainment. In the book on sacred art seminars and Provan it is stated that: The guardian dances include: *Sanghyang* Dance, *Baris* Dance *Topeng Sidha Karya* Dance, *Pendet* Dance and many other kinds of Wali dances in each region which basically have the same goal, only different names and aspirations for dance movements and percussion (Ginarse, 1971).

The ritual or ceremony performed by Hindus is called *Yadnya* or commonly known as the *Yadnya* ceremony which means connecting with the victim. In this case the intended victim is a sacrifice based on loving devotion, because the implementation of *Yadnya* for Hindus is an example of sacrifice to *Ida Sanghyang Widhi* (Putra, 1982). The implementation of the *Yadnya* ceremony in Bali is always accompanied by a sacred dance or Wali Dance. Wali dance is the art of dance which is performed in temples (places of worship for Hindus) and other sacred places that have something to do with religious ceremonies (Dibya, 1982). Such as the implementation of the *Dewa Yadnya* ceremony which is carried out in the Belancan Traditional Village, Kintamani, Bangli, Bali on the Galungan day which coincides with the full moon day or is called the *Galungan Nadi* holiday. *Edol* Dance is always performed to accompany the *Piodalan* ceremony which is held at the *Bale Agung* Village temple in Belancan. The *Edol* Dance is one of the Sacred Dances because this dance is only performed during the *Galungan Nadi* ceremony which is held at the *Bale Agung* Temple in the Belancan Traditional Village. This *Edol* Dance has its own peculiarities or uniqueness because it has high historical and aesthetic values. The uniqueness of this *Edol* Dance is in the clothing or decoration used by dancers who use decorations in the form of young palm leaves which are wrapped around the head and body of the dancer. This *Edol* dance may only be performed by *Sekaa Truna* or men who

are not married. This *Edol* dance is very sacred by Belancan Traditional Village, Kintamani District, Bangli Regency. This research is very important to do in order to be able to analyze more deeply about the *Edol* dance tradition which is performed every *Galungan Nadi* ceremony. Based on this explanation, the researcher is interested in studying more deeply the implementation of the *Edol* Dance tradition in the Belancan Traditional Village, Kintamani District, Bangli Regency.

Method

This research is a type of qualitative research using observation case studies approach. In this study, the main method of collecting data was through participation observation with the focus being on research in Belancan Village regarding the *Edol* Dance tradition at *Bale Agung* Temple. Data collection techniques in this study were carried out using observation, interview and document recording methods as complementary methods. The observation method is carried out by making systematic observations and recording of the process of implementing the *Edol* dance. The observations done can occur directly at the time the event occurred or indirectly on the documents or notes themselves. In this study, interviews were conducted with community leaders in the Belancan Traditional Village, such as the Village Head, *Bendesa Adat*, *Pemangku*, *Banten Serati* and *Pemedek* or people who know about the *Edol* Dance. The data sources in this study consist of primary data sources and secondary data sources. Primary data sources were obtained from observations and interviews while secondary data sources were obtained through literature studies on the results of research on the *Edol* Dance tradition that had been carried out, journal references and other related books. In this study the interview guide was equipped with a digital camera and recording so that the data obtained during the research process was accurate. Data analysis techniques in this study used an interactive analysis model, where in qualitative research, the data obtained was continuously verified throughout the research process by analyzing the results of the interviews obtained.

Results and Discussion

1. Belancan Traditional Village History

Long time ago around the XIV century in the Bangli area there was a battle between I Dewa Taman Bali and I Gusti Paraupan. Where during the battle I Gusti Paraupan died in Panunggekan Village. Because I Gusti Paraupan area was destroyed, all his descendants left the area, then spread to four corners. His son named I Gusti Wayahan, headed to northwest from his original area, which was followed by I Pasek Bendesa with 11 of his followers. They arrived in Bayung Gede Village. They arrived at Bayung Gede Village. They did not stay long in Bayung Gede Village, because they were afraid of I Dewa Taman Bali soldiers, because I Dewa Taman Bali had told his soldiers to kill all of I Gusti Paraupan's descendants. So that the descendants of I Gusti Paraupan quickly left the village of Bayung Gede and headed west, on their way west, they disguised themselves as hunters so that they would not be noticed by the soldiers of I Dewa Taman Bali. After being in the forest for a long time, they started to feel tired, so they made a hut/house (*padukuhan*) for them to rest and asked *Ida Sanghyang Widi Wasa* for safety. After that, a temple was built, which was named *Pura Dukuh*. Soon they lived in the hamlet and then headed south again to escape from the siege of I Dewa Taman Bali's soldiers, at that time they were still disguised as hunters. While the royal clothes were planted (*dipendem*) under a tree, so the temple was named *Pendem* Temple. Gusti Wayahan did meditation (*tapa*) after leaving the place which was later named *Pengeradana* Temple. Because they disguised themselves for too long, there was an

intention to find a place to stay. He went to the south and meditated, his companions or followers watched or guarded from afar. Soon the place was abandoned and named *Pura Jaba Kuta*. The place where the followers guarded was later named *Penenjoan Temple*.

At a moment it was thought that I Dewa Taman Bali's soldiers were no longer hunting him, so he was happy and planned to build a temple. When building the temple, all the followers were serious (Kawi language: *Bala*) and responsible (Kawi language: *Angancangi*) in making the temple and it was unexpectedly completed very quickly. After the temple was finished, the temple was named *Pura Geniraja*. Gradually the name of the temple was changed by his followers to become *Anggarkasih Temple*. At that time, there was no *Kahyangan Tiga*, so a third heaven was created, which was ordered by I Pasek Bendesa. At that time the construction of *Kahyangan Tiga* could also be completed quickly by his followers, so that the place was named *Bala Ancangi Village*, or often called *Bala Aancang*.

I Gusti Wayahan ruled for quite a long time accompanied by I Pasek Bendesa and *Bala Aancang Village* at that time it was peaceful and peaceful. At that time there was a *pengalu* (a person who transported goods by horse) from *Batur village*, notifying I Gusti Wayahan that his brother was in *Srokadana Village* named I Gusti Anom Tengen. Hearing this notification, I Gusti Wayahan intended to find his brother in *Srokadana Village* with 10 of his followers. After going for a long journey, I Gusti Wayahan got to *Srokadana Village*, he met his brother. Apart from that, I Gusti Wayahan also had a brother named I Gusti Ngurah Caling Lingker who meditated in the teak forest to ask God Almighty for safety. Next to the teak forest there was a *Bun forest* (in Balinese) which had a lot of produce (dated language: *Evidence*) and the place was called *Bukih*, which came from the words *Bun* and *Evidence/fruit*. After I Gusti Caling Lingker had lived in the *Bukih* area for a long time, they returned to *Puri Baleagung*, while the people who still lived in *Bukih* were ordered to unite with the people in *Bala Aancang*. After a long time, I Gusti Wayahan and his brother intended to return to *Bangli*, because he and his younger brother were loved by the King of *Bangli*. After they met with all his family who had previously been scattered to the four corners, I Gusti Wayahan turned to the king of *Bangli* and they were well received and then appointed as Attorneys in *Bebalang*.

After some times I Gusti Wayahan became a prosecutor in *Bebalang Village*, the King of *Bangli* was dissatisfied with I Gusti Wayahan's attitude. So the King of *Bangli* asked *Mekel Sekardadi* to kill I Gusti Wayahan. On a certain day I Gusti Wayahan faced the King of *Bangli Palace* and brought tribute from *Bebalang Village*, then I Gusti Wayahan was asked to collect taxes in *Sekardadi Village*. On his way he was picked up by the people of *Mekel Sekardadi* who carried full weapons, then I Gusti Wayahan was killed in the middle of the trip and his body was given a ceremony and buried in I Pasek Telagi's place in *Kayu Ambua*. And in the place where it was buried, a temple was built which was held accountable by the one who killed him.

After that, they recounted the situation of I Pasek Bendesa who was abandoned by I Gusti Wayahan in *Bala Aancang Village*, so they changed the name of *Bala Aancang* to *Belancan*. The people of *Belancan Village* heard about the killing of I Gusti Wayahan. Remembering his services in building *Bala Aancang*, the people of *Belancan Village* joined in worshiping the spirit of I Gusti Wayahan at the place where he was killed, namely in *Kayu Ambua Village* and over time the place was named *Mother Temple*. And until now the people of *Belancan Village* still worship at the *Mother Temple*.

Based on the story above, it can be seen that there are several temples in *Belancan Village*, both those that existed before the village was formed and those that were already formed. There are 15 temples namely (1) *Dukuh Temple*, (2) *Anggara Kasih Temple*, (3) *Penenjoan Temple*, (4) *Puseh Temple*, (5) *Bale Agung Temple*, (6) *Ulun Suwi Temple*,

(7) *Jaba Kuta* Temple, (8) *Bintang Nawu* Temple, (9) *Dalem* Temple, (10) *Mrajapati* Temple, (11) *Pelapuan* Temple, (12) *Arrangement* Temple, (13) *Pendem* Temple, (14) *Pengeradana* Temple, (15) *Lapang* Temple. For *Jaba Kuta*, *Pendem*, *Pengeradana* and *Lapang* Temples, they are still temples that use Pretiwi. Apart from being built on the basis of community self-help, this temple is also a form of assistance from *Pekraman* Village. From there the story of the creation of Belancan Village. Before 1971 Belancan was incorporated in the Kintamani Service Village area. Then in 1971 it was issued by the Regent of Bangli which was approved by the Minister of Education Domestic Affairs, which is within the Domestic Government environment, is one of the 48 villages in the Kintamani District Region, or in other words it stands alone as the Belancan Service Village. Apart from being built based on community self-help, this is also assistance from *Pekraman* Village. From there the story of the creation of Belancan Village. Previously before 1971 Belancan was incorporated in the Kintamani Service Village area. Then in 1971 it was issued by the Bangli Regent which was approved by the Minister of Internal Affairs, which was within the Domestic Government environment to become one of 48 Villages in the Kintamani District Area, or in other words, it stands alone as the Belancan Service Village.

2. Philosophical Basis of *Edol* Dance

A dance that is said to be sacred is art that has something to do with religious ceremonies, which is always associated with supernatural powers from the universe so that it can evoke religious emotions, ceremonial systems, belief systems and religious groups. nature that arises beyond the reach of the human mind. There is a human deterrent power in dealing with human critical situations, which comes from within the existence of events that cannot be avoided by humans, the existence of soul emotions that unite themselves with human society often gets strength from God (Koentjaraningrat, 1980).

Besides that, humans can also be said to be thinking, creative, creative, and empowered creatures. With human creativity so that humans will create something they want. With the strength of the things mentioned above, what is called culture. In India there is a mythology which contains about dance, namely at first the dance was created by *Bhatara Brahma* and as the dancer was *Bhatara Ciwa*, who is famous for the dance *Ciwa Natya Raja* where *Ciwa* rotates this world with mudra movements that have supernatural powers (Kanca et al., 1989). As disclosed by an informant regarding the existence of *Edol* Dance which is based on beliefs and beliefs handed down from generation to generation, *Edol* Dance is a simplification of the *Galungan Nadi* ceremony which is held at *Bale Agung* Temple, Belancan Traditional Village keep its shape as before. In addition, the *Edol* Dance is performed as a complement to religious ceremonies which are sacred arts which are always performed at *Piodalan* moments at the *Bale Agung* Temple which coincides with the *Galungan Nadi* ceremony. used as a way to get closer to God (*Ida Sang Hyang Widhi Wasa*). Apart from being a complement to the ceremony, this *Edol* Dance is also a public entertainment.

3. The translation of *Edol* Dance Performances in Belancan Traditional Village, Kintamani, Bangli

The *Edol* dance is a type of ceremonial dance that is danced in groups. The *Edol* dancers wear Balinese traditional clothing which is decorated with young palm leaves wrapped around the dancer's body. The dancers move slowly side by side by doing the same movements many times. The special feature of the *Edol* Dance is the presence of young palm leaves wrapped around the body and head where the *Edol* dancers are *seke Truna* or unmarried men.

An expression of a sense of beauty as well as a sense of social service can be built and institutionalized through the internalization of traditional cultural values. The activity of presenting the *Edol* Dance is an expression of the self-expression of the community concerned. Thus the community has a very important role not only in social service but also in growth and development regional arts (Sedyawati, 1981; Rai et al, 2020). In the development of the Belancan Village community in Kintamani, Bangli Bali, the *Edol* Dance is still performed every *Galungan Nadi* or every 5 years because it has religious, social and ecological the translations.

a. Religious The translation

A sign that applies in a certain culture has this the translation with the *Edol* Dance that belongs to the people of Belancan Village, Kintamani. Its existence has its own the translation, among other things being visualized in the form of *Edol* Dance movements and costumes, which are an expression of the inner thoughts and feelings of the local community. Therefore, the *Edol* Dance is not performed for aesthetic presentation only. It is more about its use or function in the ceremony being carried out. This can be seen from the description of the the translation of the *Edol* Dance costume which contains offerings to *Sang Hyang Widhi Wasa*. The existence of the *Edol* Dance is still sustainable in Indonesia. the global era because this dance is still functioning as a ceremonial facility that is guarded and preserved its sacredness.

The procession of staging the *Edol* Dance has a religious the translation, namely growing a sense of devotion to *Ida Sang Hyang Widhi*. As part of the rituals of Balinese Hinduism, the offering of the *Edol* Dance is a form of religious emotion in the *Yadnya* God ceremony which can provide peace and reduce anxiety because one believes that there is supernatural help that can be expected when a disaster occurs.

The people of Belancan Village believe that the performance of the *Edol* Dance is part of an offering to *Ida Sang Hyang Widhi* who has granted the great request of the people of Belancan Village regarding the necessities of life and their welfare in Belancan Village. On the one hand, *Edol* Dance has implications for fostering social loyalty which is needed as capital in establishing social solidarity, achieving conformity and maintaining social cohesiveness among them. This is in line with the structural functional theory developed by Talcott Parsons in Koentjaraningrat (1987) that human action is voluntaristic. That is, the action is based on the impulse of the will by heeding the agreed values, ideas and norms. Human actions are influenced by the conditions or environment chosen and regulated based on values and norms in society (Atmaja et al., 2019).

b. Ecological The translation

Besides being able to strengthen the sense of togetherness and serenity in life spiritually and socially, the performance of the *Edol* Dance in the *Dewa Yadnya* ceremony is also able to harmonize human relations as *Bhuwana Alit* (microcosm) with the natural environment as *Bhuwana Agung* (Macrocosm). This is expressed in the use of young palm leaf cloth as a symbol of *Bhuwana Alit*. The *Edol* dance in the *Yadnya* god also functions as a repellent to reinforcements. This dance is performed at the *Bale Agung* Temple in the Belancan Traditional Village, Kintamani, Bangli Bali during the *Galungan Nadi* ceremony or which is held every 5 years. This indicates that the *Edol* dance is also intended for ecological balance.

The *Edol* dance is performed to maintain the balance of nature. As a sacred dance, the people of the Belancan Indigenous Village feel saved by the *Edol* Dance besides being able to connect the *sekala* (worldly) realm with the abstract realm (*Maya*). The maintenance of the balance of the universe has become part of the teachings of the Vedic scriptures which wants people to live a peaceful, peaceful and harmonious life. This is expressed in the sloka of the holy book Bhagawadgita chapter III sloka 14: *Annad*

bhavanti bhutani, parjanya annasambhava, Yadnyad bhavati parjanyo, Yadnyah karma samudhava (The translation: There are living things because of food, there is food because of rain, there is rain because of *Yadnya*, there is *Yadnya* because karma). Furthermore, Bhagawadgita chapter III sloka 11 states: *The board of bhawayatanena te dewa bhawayantu wah, parasparam bhawayantah sreya param awapyatha* (The translation: By doing this you maintain the continuity of the gods, may the gods also bless you, with mutual respect like that, you will achieve the highest beauty). The teachings of the Vedic scriptures underline that only with the power of *Yadnya* will the prosperity of *Bhuwana Agung* and *Bhuwana Alit* be created (Pudja, 2004).

Needs indicate human needs that are urgent and even primary. In connection with the adequacy of fulfilling basic needs, the people of Saren Village also have hopes that they will be free from disturbances that are beyond expectations through the offering of the *Edol* Dance in the context of *Dewa Yadnya*. *Yadnya* which is accompanied by the *Edol* Dance can be understood as a form of business for the people of the Belancan Traditional Village which contains hope in overcoming threats to the preservation of the natural environment, threats and threats to damage to the natural environment which can result in a crisis in the life of the people of the Belancan Traditional Village, Kintamani, Bangli Bali. Ecologically this salvation contains hope for mystical and social unity for safety, peace as well as the preservation of natural resources. Geertz (in Rostiyati, 1994), through salvation, people hope for a sense of inner and social security.

c. Social The translation

Performing an art has several functions, namely as entertainment, as an educational medium and as a medium to strengthen social integration (Sedyawati, 2006; Swandi et al., 2020). Social resilience requires social integration, cooperation and a sense of togetherness. A sense of togetherness, social sentiment and awareness cooperation can be activated and strengthened through arts and cultural activities, including the performing arts of the *Edol* Dance. The *Edol* Dance performance is able to strengthen social sentiment, a sense of togetherness and cooperation among members of the local village community. Efforts to establish cooperation and harmony require sincerity and subtlety of soul. This can be created when humans have the subtlety of mind and a sense of compassion for each other. Art activities in the offering of the *Edol* Dance to *Dewa Yadnya* for the people of the Belancan Traditional Village are able to hone subtleties of mind, foster a sense of affection, togetherness and social solidarity among local villagers. The togetherness of the Belancan Traditional Village community is in accordance with Max Weber's thesis (1864-1920) that religion with its set of teachings is the spirit to determine social harmony in social life (Richard, 1989).

d. Forms of *Edol* Dance Performances

Structure is an arrangement that forms a series or pattern, it can also be interpreted as an arrangement of elements of an object. Structure and arrangement refer to how the elements of art are arranged so that they are tangible (Rai et al, 2019; Manns, 2015). It can be said that structure is an arrangement elements that form a series of patterns into an art form (Freeman, 2014). It has been explained previously that the *Edol* Dance in the people of the Belancan Traditional Village, Kintamani, Bangli, Bali is a dance whose presentation is relatively simple as one of the performing arts of the Sacred Dance in Bali, especially in the Belancan Traditional Village. The simplicity of the structure means that a performance composition is presented with a balanced concept and is very often repeated (Ruastiti, 2020). The dance structure in question is the movement structure in *Edol* Dance. The movement structure is the arrangement of dance movements that form a series of movement patterns (Ruastiti, 2019). Through this movement structure, this *Edol* dance expresses a distinctive sense of beauty as a ceremonial dance.

The *Edol* dance in the Belancan Village community does not have a standard or fixed dance structure. This ceremonial dance is presented with a repetitive range of motion phrases, where the usual range of motion phrases is divided into three movement patterns in one performance structure. The single structure of the *Edol* Dance in the Belancan Village community is divided into three, namely the initial part which is the opening part of the dance; the middle part as the content or core; and the final part as the closing of this series of dance performances.

By observing the *Edol* dance directly at the traditional ceremony in Belancan Village, it can be seen that this dance has forward and backward movements accompanied by steps that are gradually lifted towards the front. At that time, the body position is lowered and facing forward followed by hand movements up and down in rotation. The position of the left hand is on the waist and the right hand is straight ahead and is held up and down in turns. Hand movements are carried out by swinging the hands up and down slowly following the footsteps.

As stated by Ruastiti et al (2020), that the various movements form a unity, namely the bond between one element and another to create harmony. As an art object, harmony or harmony in the Renteng Dance occurs because the elements arranged in it are mutually exclusive. binding so as to form a single unit. The unity of the performance concept is the the translation of a dance composition (Ruspawati and Ruastiti, 2019). The unity of a harmonious composition is the harmony between the parts or components contained in a performance. This means that in a dance performance there is harmony between elements that build the show.



Figure 1. Performance of the *Edol* Dance at *Bale Agung* Temple, Belancan Village
(Source: Personal documentation)

The structure of the performance of the middle part of the *Edol* Dance consists of a single structural unit that flows repeatedly from beginning to end forming a harmonious structural unit. In the final part of this dance, which is the closing part of the series of movements carried out, all dancers surround the *Bale Agung* then sit in a predetermined place.

The make-up and clothing for the *Edol* Dance is very simple. The *Edol* dancers do not use glamorous make-up. While the costumes worn by the *Edol* dancers are: (1) Safari clothes or white shirts; (2) Cloth or *kamen* with a white base color; (3) Udeng which is white in color (4) *Saputan* which has any color. This *Edol* dance dress is a traditional dress for religious ceremonies, a dress used for worship in temples. This ceremonial dance was also accompanied by *Gamelan Balaganjur* with instruments consisting of: (1) *Kendang*; (2) *Ceng-Ceng Kopyak*; and (3) *Kepur*.

e. Means in *Edol* Dance Performance

Humans as living beings always interact with their environment. In this interaction humans affect their environment and conversely humans are also influenced by their environment (Suparlan, 1983). The relationship between humans and their environment is governed by the image of the environment that they have, which includes an overview of the structure, functions and rules that must be obeyed and actualized in interactions between humans and their environment. The image of the environment that they have is sourced from empirical knowledge and also from belief or religion. Religion has an important function for humans, namely providing ideal guidelines regarding human relations with humans and their environment and its contents.

The environmental image of Balinese society is accumulated in the ideology of Tri Hita Karana, namely: *Parhyangan*, *Pawongan* and *Palemahan*. *Parhyangan* or *Kahyangan* refers to a temple, which is a place of worship and a place for the Gods to reside, namely a supernatural power which is considered as the personification of God Almighty. The Hindu community in Bali has many temples, but of the many temples there are three most important temples, namely: (1) Village Temple: a place to worship Lord *Brahma* (2) *Puseh* Temple: a place to worship Lord *Vishnu* (3) *Dalem* Temple: a place to worship God *Ciwa*. Humans as social beings or as pakraman are bound by a certain space and this is what gave birth to what is made of Traditional Villages. Traditional Village is essentially a community that is social, traditional and religious. Its task is to take care of religious matters, customs, ceremonies, art, customary law and traditional education. *Palemahan* refers to the regional environment, location or space. who reside in the region.

The relationship between *Pawongan*, *Palemahan* and *Parhyangan* is governed by the value system they have which is described in the form of *awig-awig*, customs and *sima*. In a ritual performed by Hindus in Bali, ritual equipment is needed. This ritual equipment can be in the form of offerings, dances and so forth. In connection with what was expressed by some of the informants mentioned above, that the teachings of Tri Hita Karana are the cause of happiness which is closely related to the goals of Hinduism, namely to achieve spiritual and physical well-being or *Moksartham Jagadhita Ya Ca Iti Dharma*, this is where humans try and struggle based on dharma to achieve this goal and to achieve harmony and harmony which always focuses on *Hyang Widhi Wasa*. Hindus in every movement are always covered by the implementation of *Yadnya*. This is carried out because Hindus realize that the *Yadnya* they perform is a sign of respect for *Ida Sang Hyang Widhi Wasa*. Besides that, as a human being, we feel indebted (Rna) that must be paid. All the *Yadnya* that has been done have become a habit of daily life.



Figure 2. *Edol* Dancer Who Has Been Made Up
(Source: Belancan Traditional Village official website)

The facilities needed before the performance of the *Edol* Dance are those in the Belancan Traditional Village, namely: A set of offerings of segeh agung which are equipped with a black chicken (ready for selem) to be slaughtered, *Bayuan*, *Petas*, *Nasi Punjung* as much as four selangi complete with pork and a sesantun containing 775 kepeng coins. All of these items will be presented in front of the crazy horns, where the goal is that the ceremony and the dance that will be danced will not be disturbed by other people or by things that are supernatural.

f. The Participation of *Edol* Dance in the *Galungan Nadi* Ceremony

Of the various types of ceremonies held in the Belancan Traditional Village, both ceremonies held in *Kahyangan Tiga* and in other holy places. There is a ceremony which is very lively, namely the ceremony held on *Galungan Nadi* which comes once every five years. The implementation of this ceremony is enlivened by a very unique dance which is different from the performances held in other temples, which are usually the *Rejang*, *Pendet* and *Baris* dances. As material for comparison, there are several theories that put forward the implementation of dances as a complement to ceremonies which are commonly called sacred dances. Sacred dances are dances that are sacred to Hindus whose use is to accompany and complete the course of Hindu religious ceremonies or *Piodalan*. This dance is sacred because it is considered has supernatural powers that are influenced by the universe so that they cannot be performed as mere entertainment. When staged, it is always accompanied by offerings, mantras (prayers) and purified instruments.

According to *Usana Bali*, when *Bhatara Indra* conquered King *Maya Danawa* in Manuk Raya Village, a victory ceremony was held with his soldiers. The *Widyadara* danced the *Baris* dance and the *Gandarwa* performed the percussion of *gegaboran*, *bleganjur* which was equipped with fiddle, flute, slonding and so on. So since then it has been considered that every *Piodalan* is expected to dance the *Rejang*, *Baris* and other sacred dances (Color, 1986). There are many kinds of *Wali* dances in Bali because every traditional village has a *Wali* dance which is performed at certain *Piodalan* moments. In the book Seminar on Sacred and Provan Arts it is stated that: The *Wali* dance includes: *Baris* Dance, *Sidakarya* Mask Dance, *Pendet* Dance and many other guardian dances in each Traditional Village which basically have the same goal, only different names and aspirations for dance movements and percussion (Ginarsa, 1971).

In connection with the above, the performance of the *Edol* Dance in the Belancan Traditional Village plays a very important role and is very supportive if there is a *Galungan Nadi* ceremony whose ceremony is held at the *Bale Agung* Temple in the Belancan Traditional Village. Apart from supporting the *Galungan Nadi* ceremony, it is also entertainment. which can enliven the implementation of the ceremony. In the performance of the *Edol* Dance during *Galungan Nadi* in the Belancan Traditional Village, all male village heads present *pepranian* which is brought to *Bale Agung* and continued with the performance of the *Edol* Dance. The *Edol* dance is danced by men who have not yet married or *Truna* who already uses dance equipment. The offerings that were brought and the dances were not without concept, *pepranian* and the *Edol* dance were cults which were one of the elements of the *Pancagenda* offerings in the form of movement art, namely dance accompanied by percussion.

By dancing this *Edol* dance during *Galungan Nadi* in the Belancan Traditional Village, the *Yadnya* Ceremony that is offered will be very lively, melancholic and sometimes the tone will be very lively so that the visualization of the performance is very interesting. More than that, the splendor, festivity and atmosphere of worship and offerings, if one listens to it, is a bridge or a way to go towards the depth of understanding and appreciation of the concepts themselves, especially the concept of the Three Frameworks of Hinduism, including the Five *Sraddhas*.

Conclusion

Edol dance is part of the sacred arts on the island of Bali. There are many forms of sacred art, such as *Wali* Dance, *Rejang* Dance, *Baris* Dance, *Pendet* Dance, *Sanghyang* Dance, *Jojo* Dance and so on. The dancers of this *Edol* Dance consist of all the *Teruna* clans in the Belancan Traditional Village. Before the performance, the dancers are decorated with young palm leaves, all male village officials bring Prani's offerings to *Bale Agung* with the intention that the dancers are free from interference from other people or outside interference. The facilities needed before the performance of the *Edol* Dance are a set of offerings of segeh agung which are equipped with a black chicken for slaughter, bayuan, petas, arbor rice as much as 4 selnggi which is complemented by pork, a santun containing 775 kepeng coins and when The *Edol* Dance will be performed by all male Village Heads bringing offerings of prani. All of this was addressed to *Sangkala* Edan, all of which were carried out at the *Bale Agung* Temple.

The *Edol* Dance performance in the Belancan Traditional Village is very instrumental and very supportive if there is a *Galungan Nadi* ceremony which occurs on Galungan Day which coincides with the full moon which comes every five years. This ceremony is held at *Bale Agung* Temple, Belancan Traditional Village, where the *Edol* Dance is a support for the implementation of the *Galungan Nadi* ceremony itself. This *Edol* dance is performed on the last day (*nyineb*) of the *Galungan Nadi* ceremony.

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