

**How to Cite:**

Suteja, I. K. (2022). Mapping of Kanda Pat Sari Temple as a concept for Legong Dedari sacred dance creation. *International Journal of Health Sciences*, 6(S8), 4824–4841.  
<https://doi.org/10.53730/ijhs.v6nS8.13306>

## Mapping of Kanda Pat Sari Temple as a concept for Legong Dedari sacred dance creation

### I Ketut Suteja

Dance Program Study, Faculty of Performing Arts, Institut Seni Indonesia, Denpasar, Indonesia

Corresponding author email: [iktsuteja@gmail.com](mailto:iktsuteja@gmail.com)

**Abstract**---The *Legong Dedari* Sacred Dance at *Kanda Pat Sari* Temple is very unique and phenomenal. The choreography implements the concept of *Kanda Pat Sari Temple* which is based on the philosophical values of *catur sanak* (four human brothers), namely; in the East of *Anggapati*, South of *Mrajapati*, West of *Banaspati*, and North of *Banaspatiraja*. The *catur sanak* controller is called *Bhuta Dengen*, his place in the Middle is interpreted as a *Rangda* mask. This performance is interesting to study through hermeneutic theory, with a descriptive qualitative approach, which is expected to produce the concept of dance creation.

**Keywords**---creation concept, Kanda Pat Sari, Legong Dedari.

### Introduction

This research continues the results of the 2019 reconstruction of the Sacred Dance of *Legong Dedari* at Kanda Pat Sari Temple Banjar Pondok, Peguyangan Kaja Village, North Denpasar District, Denpasar City, Bali Province. The reconstruction was carried out in collaboration with the Research Institute, Community Service and Educational Development (LP2MPP) Indonesian Art Institute (ISI) Denpasar with the people of Banjar Pondok, Peguyangan Kaja Village, North Denpasar District, Denpasar City, Bali. The temple is a sacred place of worship for Hindus in Bali. According to Hindu belief, that any holy place in its form such as; temples, *pura*, *meru*, *padmasana* and in other forms, are symbols of the universe. The universe itself is a real form of Hyang Widhi (Wiana, 1985: 1). In Bali, temples are also called *kahyangan* or *parhyangan*. As stipulated in the Decree of the Seminar on Unity of Interpretation of Aspects of Hinduism, the function of the temple is as a place to worship Hyang Widhi Wasa in all his Prabawa (His manifestations) and Atman Sidha Dewata (the sacred spirit of the ancestors (Bali Post Team: 2018).

Kanda Pat Sari Temple is unique which can be seen from the circular plan of the *pelinggih* (place of worship), adjusting to the cardinal directions, and in the middle of the temple area stands the *pelinggih lingga* (the center of the place of worship). The plan has the meaning of an explanation of the concept of Kanda Pat Sari, namely, the balance of the relationship between humans, nature, and God. The placement of meaning according to the portion is believed to have enormous power. This concept is implemented into the work of the Legong Dedari Sacred Dance. This phenomenon is very interesting because the elements of art, local mystical cultures and Hindu religious teachings are translated into works of art and still exist in the global era in Bali.

In Bali, the relationship between art and religion is a phenomenon that is very visible in the culture and life of the Balinese people. Almost all relics from ancestors in the form of objects and works of art such as dance, wayang, masks, literature show a close relationship with the symptoms of human life. These objects and works of art have good fortune and are believed to be able to motivate the concept of creating works of art. Giving birth to the concept of art creation is not easy in art, it is achieved through a process of spiritual understanding, and the philosophy of life towards these objects. In the context of art, culture, and religion in Bali, art objects are associated with a religious procession that aims to ask for the safety of humans in this world. Religion shows the way of achieving the manifestation of God, because religion is a practical aspect of philosophy, and philosophy is the rationale of religion that shows the way of life and life. An understanding of the purpose of dance creation implies a conceptual relationship between the nature of dance, the purpose for which dance was created, and the tasks of the dance work. In the context of the study of the Sacred Dance of Legong Dedari, the concept of creation is important to discuss, because it has a close relationship with the concept of Kanda Pat Sari which animates the creations of the Legong Dedari Dance. The purpose of discussing the concept of Kanda Pat Sari, so that the creation is understood as the basis of life. Likewise, the purpose of dance in terms of choreography has coherence with the philosophy of human life, although dance is a momentary architecture but is full of messages of life.

### **Research purposes**

This study aims to explore and analyze the spiritual values of Kanda Pat Sari Temple as a source of creativity in dance creation in Bali. It is known that temples are places of worship for Hindus in Bali, but temples are able to inspire artists to create dance works. This shows that the temple plan has a spiritual phenomenon that needs to be revealed through dance works. The main focus of this study is an effort to understand Balinese spiritual values as the concept of creating sacred dances in Bali. On this basis, this study tries to describe and examine the spiritual values that underlie the concept of creating the Sacred Dance of Legong Dedari in Banjar Pondok, Peguyangan Kaja Village, North Denpasar District, Denpasar City, Bali Province. The results of this study will be used as a learning model in the method of creating dance at the Dance Study Program, Faculty of Performing Arts, Indonesian Institute of the Arts Denpasar. Balinese local wisdom is a science that has a structured and scientifically justifiable system.

## Research Methods

This study is a descriptive qualitative research based on research, aiming to describe and examine the Legong Dedari Sacred Dance from the results of the 2019 reconstruction whose spiritual awakening in this era of globalization. In descriptive qualitative research, the data are analyzed separately with more standards on the triangulation model, namely; 1) data collection, 2) describing the situation, 3) identifying data, 4) using data, 5) collecting data, 6) revealing something, 7) explaining factors, 8) data collection (Mukhtar, 2013: 14). This study uses the Hermeneutics: New Theory of Interpretation to analyze the data obtained. Hermeneutics interprets three interpretations, namely; 1) to express, 2) to explain, 3) to translate (Palmer, 2005). The research is intended to identify and thoroughly examine the form and spirituality of the Legong Dedari Sacred Dance through interviews, and book references to clarify the statement.

The main field approach is in-depth interviews, to obtain an overview of the concept of creation, symbols, motion, form, structure, and form of the Legong Dedari Sacred Dance, which is an important center of inspiration for researchers. Apart from that, the book about Kanda Empat Sari, the plan and structure of the Kanda Pat Sari Temple are concrete data that really helps this research, both in terms of the concept of creation and spirituality of the Legong Dedari Sacred Dance. An assessment of books, photos of performances, and interviews were conducted with community leaders as sources of field data. All qualitative data were collected, followed by analyzing the data by processing data, presenting data, and drawing conclusions.

## Kanda Pat Sari Temple

Kanda Pat Sari Temple in Banjar Pondok, Peguyangan Kaja Village, Denpasar, Bali was founded by the descendants of I Dewa Manggis Kuning when he was the ruler of the Denpasar area. On his authority, he was ordered to his descendants to build a temple as a worship, and then became a *pengemong* (owner in charge of maintaining its existence). Currently, the guardian of Kanda Pat Sari Temple is Ratu Niang Lingsir, one of the residents of Banjar Pondok who is a descendant of I Dewa Manggis Kuning (Interview I Made Pujawan 7 November 2021). In the book Babad Dalem (Putra, 2015: 147): Warih Ida Dalem Sri Aji Kresna Kepakisan explained that I Dewa Manggis Kuning was born in 1590 AD was the son of Ida Dalem Segening Raja Gelgel Klungkung. In 1610 AD, Kiayi Tegeh Kori who ruled in Badung was invited to attend a court ceremony in the Gelgel Kingdom of Klungkung. One night, he saw the crown of I Dewa Mangosteen Kuning emit light, so Kiayi Tegeh Kori asked King Ida Dalem Sagening to allow I Dewa Manggis Kuning to be placed as a *chudami* (fortress of power/*sakti*) in the Badung area (now Denpasar). . The request was granted by the King, so Kiayi Tegeh Kori placed I Dewa Mangosteen Kuning in Peguyangan Village or northern Denpasar. Starting from the descendants of I Dewa Manggis Kuning, Kanda Pat Sari Temple was established and the concept can be researched and studied as educational material in dance education.

**Kanda Pat Sari Temple Map**



Figure 1. Photo of Kanda Pat Sari Temple  
Source: Personal documents

**Explanation of the concept of the Kanda Pat Sari Temple Map**

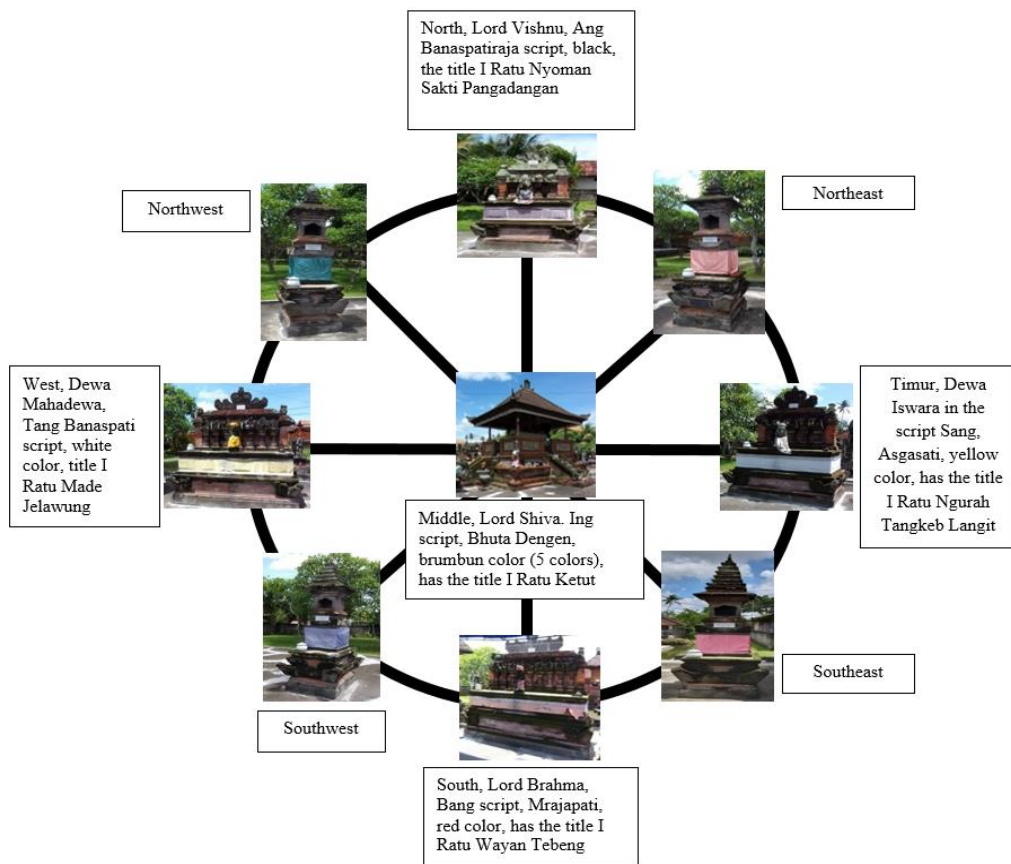


Figure 2. Photos of Kanda Pat Sari Temple in each cardinal direction  
Source: Personal documents

According to Ratu Niang Lingsir, the establishment of Kanda Pat Sari Temple was originally founded by a woman descended from I Dewa Mangosteen Kuning who has high spiritual abilities. Through the ability of *jnana* (science) he was able to summon the *sang catur sanak* (four brothers who were invited to be born) to help establish the Kanda Pat Sari Temple (Interview with Ratu Niang Lingsir December 17, 2021). The existence of the temple is estimated to have reached + 411 (four hundred and eleven) years, starting from 1610 when the existence of I Dewa Manggis Kuning was in the Badung area (now Denpasar).

Temples in Bali in general are places of worship for Hindus. While the meaning of Kanda Pat Sari Temple consists of Kanda = speech, advice, supernatural powers, Pat = four, Sari = main. So Kanda Pat Sari is the four main types of teachings about speech / supernatural powers which are the essence of the teachings of the Catur relatives, namely 4 (four) brothers who are invited to be born together at our birth (Yendra, 2007: 15). Kanda Pat Sari Temple is a place of worship for the Catur relatives for Hindus who believe in its philosophy. The purpose of realizing Kanda Pat Sari Temple is to manifest spiritual abilities that can be used as values and concepts of thinking about human existence and spirituality. So Kanda Pat Sari Temple is a place of worship for the teachings of kawisesan (sakti, nobility) whose scope is to talk about how humans are with humans, nature and God. The journey of human life on this earth is influenced by the reaction of human relations with humans, human relationships with nature, and human relationships with God in the interaction of their search for themselves. This third relationship needs to be understood, so that human life becomes harmonious, harmonious and balanced.

### **Kanda Pat Sari concept of Catur Sanak teachings**

Designs of thought that are abstracted from a concrete object are called phenomena, or things that can be witnessed with the five senses and can be explained and assessed scientifically. In order to know the concept of Kanda Pat Sari, which contains the philosophical value of Catur kinship teachings, it is important to give a mental picture of the object. Then what is meant by Catur kinship, is nothing but four siblings when humans are still fetuses in the womb. Catur relatives (Ginansa, 2010: 26) maintain human growth from infancy to death which consists of; amniotic fluid (fluid that protects the fetus in the womb), the placenta (important organ for the fetus that functions to provide nutrition and oxygen), blood (fluid in the body that functions to send substances and oxygen needed by the baby), and the umbilical cord (connection to the body). between the growing fetus and the placenta). When humans are born, the four brothers physically return to their origin, namely the Panca Mahabhuta (5 elements found on earth; water, fire, earth, air, and ether). But actually metaphysically, the four brothers keep humans until death. Of course the four brothers cannot be seen by the physical eye, because they are spirits and are the guardians of the most powerful world. So, to understand Kanda Pat Sari and enter into the body requires very diligent contemplation such as; asceticism, Brata, yoga, and meditation by living deeply, in order to see the four brothers (Interview with Jro Mangku I Wayan Sudiarta on December 29, 2021).

In the book *Kanda Empat Sari: Sakti Without Guru* it is explained that, living humans have four brothers, namely; 1) Our eldest sibling in the form of *yeh nyom* (amniotic fluid) named Sang Bhuta Agasati is located in the East, becomes *patih* at Ulun Suwi Temple with the title I Ratu Ngurah Tangkeb The sky, the god of earth masters, is the protector of the yard, if in the human body he has a palace on the skin called immediately without the edge of the character "Sang" in the form of Amerta Sanjiwani the seeps into *sweat*. 2) Brother number two in the form of *getih* (blood) named Sang Bhuta Mrajapati is located in the South, becomes *patih* at Pura Sada with the title I Ratu Wayan Tebeng, the god of the forest or the road, becomes a protector at the gate of the house, in the human body with a palace in the blood is called Tampaking The *kuntul ngalayang* has the character "Bang" in the form of Amerta Kamandalu whose seepage becomes *bayu* (energy). 3) Brother number three in the form of the placenta (placenta) named Sang Bhuta Banaspati is located in the West, becomes the governor of Puseh Temple with the title I Ratu Made Jelawung, the god of the moor, becomes a protector throughout the yard, in the human body with a seat on the flesh called *galihing kangkung* the script is "Tang" seepage into *hair*. 4) The fourth brother in the form of a *lamad* (navel) named Sang Bhuta Banaspati Raja is located in the North, becomes *patih* at Pura Dalem with the title I Ratu Nyoman Sakti Pangadangan, the god of the preserver of the world, becomes the power of all spells, in the human body with a palace in the veins called *isining buluh bumbang* "Ang" in the form of Amerta Maha Tirta, the seepage becomes *maolah* (regulating motion). And the last born is *iraga* (we ourselves) called Sang Bhuta Dengan located in the middle, being *patih* at Pura Desa with the title I Ratu Ketut Petung, the god of life skills, in the human body with a palace on the bones and marrow called lontar without writing the script "Ing" in the form of Amerta Pawitra seeps into taste.

Thus the concept of Kanda pat Sari is the worship of the four brothers who are invited to be born, and are able to provide protection from all things to oneself, and lead humans to achieve moksa (nirvana). The Kanda Pat Sari concept is a formula to harmonize the elements contained within oneself with elements of nature and divinity. Looking for Kanda Pat Sari's supernatural powers is the same as looking for the *tampaking kuntul ngelayang* (something that doesn't materialize) in a sea without borders (a vast ocean without borders). Thus how to catch something that is not manifest in this universe. If it is able to be done then, it will come to what is called *ngelah kawisesan* (having supernatural powers) maybe even *sarining kawisesan* (core magic) in the form of Kanda Pat Sari's supernatural power.

### **Kanda Pat Sari Temple as the Concept of Creation of the Sacred Legong Dedari Dance**

Understanding the concept of creation is very important in the research process of Legong Dedari Sacred Dance, because sacred dance is a dance that is purified or sacred and is performed in connection with the ceremony at the temple. The goal is to gain knowledge about sacred legong as a study in dance education. Therefore, it is necessary to study and examine matters concerning such as; creative source philosophy, ideas, themes, motion motifs, forms, structures, performance forms, and spiritual values. Thus it is clear, the effort to dig up

information from below, what the people of Banjar Pondok know and do and what they understand. This not only illustrates the results of research, but also the results of the experience of realizing art which is a direct result of the actions of the community that owns it and the accompanying community in preserving culture.

The phenomenon that occurs in the Banjar Pondok community is a lack of understanding of dance works regarding conservation, adaptation, and philosophical values in the development of the theory of creation, when viewed from the point of view of dance philosophy. The limitation of understanding the concept of creation and regeneration or preparing embryonic or regeneration candidates who are ready to continue the Legong Dedari Sacred Dance causes the spirit of conservation to wane. In addition, economic development that leads to a modern order, so that people's attention shifts to the interests of their lives. The creation of dance as an overview should be able to lead art owners and dance connoisseurs to achieve the beauty of content and form. These two things are closely related, it can be examined in terms of material and philosophy. Material is something that appears to be studied in relation to research / will be used as material to create dance works. While philosophy is a science with the core of logic, aesthetics, metaphysics, and epistemology, so that it becomes a unity that supports the creation of dance works.

So Kada Pat Sari Temple is the concept that created all of that, it is proven that the temple plan is very unique and has a certain meaning. The image becomes the inspiration for the realization of the dance work on the processes that occur in the soul. Seeing, hearing, and feeling a phenomenon is food for the soul to represent it in a dance work. The concept of Kanda Pat Sari Temple is very clear in its replica, which is manifested and seen in the form of the Sacred Legong Dedari Dance and the role of Rangda Mask as the center of spiritual inspiration. The results of the application of the Kanda Pat Sari concept into the Sacred Legong Dedari dance are studied from the philosophy of creative sources, ideas, themes, sources of motion, form, structure, form of performance, and spiritual values as follows.

### **Creative Source**

The creative source for the creation of the Legong Dedari Sacred Dance comes from the Kanda Pat sari concept described above. However, it should be understood that the concept has a balance of life value that reflects the dualism of human life on earth, namely *sekala* (real) and *niskala* (unreal). The essence of the creative source of the Legong Dedari Sacred Dance is self-understanding as a human being who always thinks, says and does the right thing, so as to achieve harmony in life.



Figure 3. Prayers of dancers and musicians before a performance at Pamrajan Banjar

Source: Personal documents

### Idea

Art is synonymous with expression, expressed through the deepest feelings of the human soul. Feelings of emotion, sadness, joy, or anger that are being experienced by people are not possible to produce works of art at that time. In situations where people are experiencing problems, there will be a series of beautiful events in the soul's experience. After that feeling becomes an experience and is then contemplated, it is able to give birth to dance ideas. The idea is born due to an experience that intersects with an objective reality outside of itself or within itself which is manifested into a dance work. The idea becomes the main idea in a dance work or is the first consideration in the creation of a dance which is commonly called an idea. The idea is born because of the experience of the soul or problems in life that disturb the heart and want to be expressed in the dance media. Through ideas can make it easier understanding of the work. Therefore, it is expected to understand deeply the ideas that are worked on and really become the weight of the work. An idea is an abstraction of thought to be conveyed through a work of art.



Figure 4. Legong Dedari Sacred Dance Performance at Kanda Pat Sari Temple

Source: Personal documents

The idea of the Sacred Legong Dedari dance is to translate the concept of *catur sanak* contained in the Kanda Pat Sari concept into the classical form of Legong dance. The point is to interpret the four brothers who are in the East, South, West



and North who are faithful to accompany them from birth to death. Four brothers help with problems and are able to spiritually awaken the human soul to achieve *kawisesan* (*sakti*). The magic in question is knowing one's own abilities through understanding the four brothers. The greatness of the concepts of local wisdom owned by the Balinese people, is able to encourage the birth of humans who are wise, honest and self-introspection. The idea presented in a dance work is an attempt to reveal the truth or reality of the universe as found in the problems of the Balinese life process. By emphasizing the idea of the work, it can facilitate the method of the process of creating dance works and abstracting general problems into real truths.

### Theme

Theme is the main idea about something that the artist wants to convey. In the creation of a dance work, the theme is a fundamental subject to develop motion into a dance strand that has meaning. The artist's belief in appreciating religious, aesthetic (beauty) and spiritual (spiritual) values into dance works is strongly supported by the method as a process of creating dance works. Imagination arises from contemplation of religious, aesthetic, and spiritual values which are developed through the terminal of the beauty of the soul, so that ideas can grow. The theme is the main thing in a dance, or a symbol that includes a thought, conception or view that can be internalized into the meaning of the work. The theme is based on the concept of Balinese life, which is thick with ritual nuances as rites for carrying out religious ceremonies, as well as being honest and being human with noble character.



Figure 5. The floor pattern of the Sacred Legong Dedari Dance is in accordance with the concept of kinship Catur (East, South, West, and North)

Source: Personal documents

The transformation of Kanda Pat Sari values into the Sacred Legong Dedari dance is the refinement of an idea into a spiritualization theme (formation of the soul). If we understand and find out who we are and our brothers and sisters, it will certainly affect the mental stability and human behavior. The discovery becomes a spiritual experience in a harmonious Soul. The experience of living humans interacting with their natural environment, including the process of structured life through customs, philosophical concepts of Balinese tradition originating from the teachings of Hinduism. Being aware of self-experience that is actively affecting the senses, flows in the soul. The experience orientation becomes a unified whole

and has quality in instinct. The experience is experienced, affects the beauty of the soul and desires to bring it into the theme of the dance work.



Figure 6. Two dancers in the Middle of interpretation of *purusa* and *pradana* (male and female) in the Kanda Pat Sari concept

Source: Personal documents

### Source of motion

Elementary dance is motion, but what kind of motion? Of course, the movements that contain meaning are in accordance with the dance theme and can be read by the audience. Gerak was born from understanding the philosophical value of the source of dance creation, based on exploring through the research process. The movement of the Sacred Legong Dedari Dance can be seen from the characteristics of the movement motifs that are standardized in the form of Balinese dance movements. These motifs have a standard which is divided into *agem* (main attitude), *away* (walking motion), *badminton* (pause movement) and *tangkep* (facial expression). *Agem* is the main attitude in the Sacred Legong Dedari dance which has been combined into more varied poses or styles, giving rise to an expressive impression. *Tandang* is a walking movement in the Sacred Legong Dedari dance, modified and combined with the distribution of energy into a swinging movement according to the footsteps. *Badminton* is a pause movement before the transition or displacement in the Sacred Legong Dedari dance such as; *luk nerutdut* (body movement up and down followed by hands), *ngelier* (eye movements turn left or right followed by face). *Tangkep* is a facial expression in the Sacred Legong Dedari dance, meaning the statement of something with the result of a change that is expressed through the combination of the limbs with facial expressions.

Apart from being sourced from Balinese dance standards, the Sacred Legong Dedari dance movement is produced from the interpretation of the Kanda pat Sari concept. The interpretation of the movement motifs that were born from the Kanda Pat sari concept was developed and combined into a movement pattern according to the dance theme. Methodologically, the source of motion in the creation of the Sacred Legong Dedari dance is a combination of the Balinese dance movement *pagem* with the interpretation of the Kanda Pat Sari concept to produce the identity of the distinctive and distinctive form of movement in the Sacred Legong Dedari dance. The result of the combination of motion gets stylized from the creator of the dance, becoming a dance characteristic that is applied

through motion motifs in the form of symbols and arranged in dance patterns. The choreography aspects strongly support the aesthetic value of the Sacred Legong Dedari dance, such as; the number of dancers, body flexibility, symmetrical, asymmetrical movement patterns, volume, level, and poses that demand balance of the dancer's body as an expression of soul harmony.

The essence of the Legong Dedari dance movement is to actualize the concept of Kanda Pat Sari into motion forms, in order to unite and complete the movements that have been obtained from the identification of ideas and themes. As the basis for the identification process lies in the creativity of the use of dance elements, namely; motion, rhythm and space to provide sharpness of symbolization between various elements with the aim of forming a wholeness of motion, so that the process of understanding the concept of Kanda Pat Sari is reflected in the Sacred Legong Dedari dance style.

Inspiration for movement is very important in the Sacred Legong Dedari dance, so several ways are needed to show the quality of the movement. Doris Humphrey says, "The four elements of dance movement are, therefore: design, dynamics, rhythm and motivation" (Humphrey, 1958: 46). The ingredients for the composition or elements of dance moves are; design, dynamics, rhythm and motivation. The Sacred Legong Dedari dance design is a dance movement motif that is produced based on the merging of motion with the Kanda Pat Sari concept. The dynamics of dance movements can be seen in the style of motion that can cause changes in the strength of the motion. To show the atmosphere and the achievement of the climax, use rhythm as a measure or tempo of fast, medium, and slow motion. The spiritual concept of the Sacred Legong Dedari dance is motivated or driven by oneself, or the motivation to move of one's own will. The four ingredients of motion ingredients are always present in every movement, but to display must be selective based on reasoning considerations that can support ideas, themes, appearance and overall form.



Figure 7. Arrangement of Rangda Ida Ratu Ayu Mas Maketel interpretation of the concept of purusa (centre//in the middle)

Source: Personal documents

## Symbol

A symbol is a symbol that states something or contains a specific purpose or also an identification mark to convey meaning to others. Analyzing symbols is to find out the relationship between themes, titles and concepts in dramatic dance. The solution is to provide each comment and further become an assessment of the Legong Dedari Sacred Dance as a whole. Symbols help to respond and sharpen behavior in cultural achievement. By considering, a mere patterned symbol can give meaning to dance. Understanding symbols often depends on being applied to symbols that are cultural heritage. The Sacred Legong Dedari Dance uses symbols of 12 (twelve) female dancers, divided in each cardinal direction into 3 (three) in the East the color of white costume, 3 (three) in the South of the red costume, 3 (three) in the West of the color yellow costume, and 3 (three) in the North green costume color. The division of each of the 3 (three) means one *purusa* (male), one *pradana* (female), and one *ardanareswari* (sissy/between men and women). It symbolizes 4 (four) brothers who are in our circle and have different characters according to their color.

The reflection of Kanda Pat Sari's concept into motion obtained from the cultural symbols of the Balinese people, undergoes a process of stylizing the motion as material for dance movements. That is, so that the work that is displayed in a tangible way can be interpreted through the incorporation of the structure of symbols or signs more easily. To reveal symbols, knowledge is needed that can interpret and explain the meaning of symbols. The explanation can be assembled into a message conveyed by the dance creator. According to Palmer (2005:15), mediation and the process of bringing messages "to be understood" which are associated in Hermen, have three forms that use the verb form of *hermeneuein*, namely; 1) express words, for example to say; 2) explain as describe a situation; 3) translate as in foreign language transliteration. The three meanings can be represented by the English verb form "to interpret" but each of the three meanings is independent and significant for interpretation. Thus interpretation can refer to three different issues: spoken pronunciation, plausible explanation, and transliteration of language. These three things are used to analyze the symbols contained in the Legong Dedari Sacred Dance in Banjar Pondok.

The symbols used in the Legong Dedari Sacred Dance can be analyzed through color, character and motion. The symbol of yellow color, the place in the East of the god Iswara, is called Assumption, a cheerful character. The red symbol, the place in the south of the god Brahma, is called Mrajapati, the hard character. The symbol of white color, a place in the West, the god Mahadewa, called Banaspati the character of holiness. The green symbol, the place in the north of the god Vishnu, is called Banaspatiraja, the guardian character or life. The symbol also expresses the spiritual values, attitudes and processes of social knowledge as well as the local wisdom of the community.

Dance in society is a multidimensional issue and is always interesting to look at from various perspectives. Dance does not only deal with aesthetic values, but also contains non-art values that are multidimensional or express social, cultural, religious, security, and knowledge values in the past that occurred in the

community. Therefore, spiritual values are implied which are very thick with local wisdom and people's lifestyles.



Figure 8. Sesuhuanan Rangda Ida Ratu Ayu Mas Maketel as the purusa pulls to the center, so that the 4 elements of Catur relatives are confused (trance)

Source: Personal documents

### Form

The creation of dance is because of the ideas that are poured into motion as a fantastic medium of expression, containing the power to change emotions through the vocabulary of motion, and giving birth to magical nuances through a conceptual approach. The results of the authenticity of a work will appear in the form, breath/dynamics of the work, at least giving an identity to the dance work which is considered to have complexity, intensity, and uniqueness. The Sacred Dance of Legong Dedari is in the form of a classical dance, using a single cone design with a total of 12 (twelve) female dancers and 1 (one) Rangda dancer. The single cone design is a dance creator's way of utilizing the unification of the form of motion with the floor composition, in order to emphasize the drama of the dance work. The use of form in the identity of the Sacred Legong Dedari dance can be seen in the use of the tempo of the dance accompaniment music that is intertwined with the theme of motion. This means that dance follows the tempo setting of the music to express motion. The form identifies the atmosphere and the climax of the Legong Dedari dance through the tempo of fast, medium, and slow motion.

### Structure

The structure is a whole or totality that has elements or elements that relate to each other and relate to the whole. The development of a choreographer's mindset on his willingness to give birth to an understanding called structuralism, is a science that examines from the point of view of the structure or point of view to obtain works of art. For deconstructive Balinese dance patterns which are expected to give birth to an integrated structure, exciting plots, innovative movement patterns lead to the development of structures.

The Sacred Legong Dedari dance uses a formal structure in the standard of the Legong dance, namely *papeson* (beginning), *pangawak* (body), *pangecet* (the final

part is marked by changes in tempo from medium to fast), *pakaed* (cover). The characteristics of the formal structure are in the tempo of the song followed by the dynamics of dance movements such as; *Papeson* has a medium tempo, *pangawak* has a slow tempo, *pangecet* has a fast tempo, and uses a medium tempo again. The structure contains the meaning of the work such as organization, arrangement, and there is a relationship between the parts as a whole or the relationship between titles, themes, and movements. The structure can provide direction to the form of the work, namely efforts to produce dance that is spiritual in nature originating from the development of the spirit of Balinese traditional dance and the cultural behavior of the Balinese people into classical Legong dance presentations. Development of movement patterns on themes rather than works and structures based on aesthetic experience. The development of the structure referred to in this concept is to look for possible motives for motion, space and tempo or rhythm. So that the spiritual nuance was born from a transformation of the concept into a classical Legong dance that can give meaning to the audience.

As a result of a choreography, the Sacred Legong Dedari dance refers to the concept of Kanda Pat Sari, namely the spiritual expression of *sang catur sanak* from the movement pattern, dancer position, the color of the dancer's costume to the storyline, which is the implementation of the human role on this earth. This level will later give character to each part of the structure of this dance. With this structure, it will be easier to bring up the atmosphere, the character of the motion and the dynamics of the show in reaching the climax. In addition, there are 3 (three) very basic strengths in the structure of this dance composition, namely wholeness, protrusion (accent), and balance, namely: 1). there is a defect Gives a non-destructive impression of one part with another even though there is diversity in a movement that looks symmetrical, rhythmic and harmonious. The purpose of the Sacred Legong Dedari dance is to be able to give weight/quality, content/advice, and meaning that impresses the audience to slightly predict what will happen next. However, there needs to be a combination of integrity, such as a-symmetry and a-rhythm so that the work looks dynamic and complex. 2) Protrusion / Accentuation has the intention of directing attention to certain parts that are considered important from other things. Making a surprise by changing the speed of movement or accentuation along with the accompanying music, but in essence not destroying the integrity of the work, means that the impression gives intensity to this dance and also the characteristics that make the identity of the Legong dance. 3) Balance is to give things that are natural in humans and can give the impression of wisdom. In the Sacred Legong Dedari dance, the balance of structure in the proportion of form and technique is an illustration of the quality of the dance to strengthen the choreography. Beauty consists in the balance of the parts, more precisely the balance and arrangement of the parts, or more precisely consists in the size, equality, and number of the parts and their relationships to one another (Gie, 1996: 51). Balance on the floor pattern, movement composition is very important for achieving the theme and climax of the dance. A structure that can be enjoyed properly will appear in the appearance and form of the work that leads to an impression and message.



Figure 9. *Catur sanak* (red in the south, green in the north, white in the west, and yellow in the east) at the end of the *kerawuhan* dance (trance)

Source: Personal documents

### Form

The form is born from the process of organizing a structured form and it looks like something that has properties, for example the form of humans or animals. Shape is a shape or picture of something that appears to have characteristics in comparison with other forms. For example, the balance of the shape of the human or animal body seen from the comparison of the head, body, legs, and limbs that are arranged has different characteristics. Structure is an arrangement of forms that have a relationship with other forms in a form. In realizing the work of the Sacred Legong Dedari dance, the theory of dance creation is used as the basis for realizing the results of that thought. The theory of imagination, in its role as an discovering tool, encourages the creative thought process towards realizing the fantasies and feelings that are lived in the heart. In the case of choreography, inner discovery is born in the form of a metaphor in the form of a new dance creation. Imaginations and experiences that are felt are manifested in such a way into the elements and qualities of motion so that the resulting motion events reveal the embodiment of inner experience (Dibia, 2003: 39).

The realization in the form of movements immediately brings back input to the organism of the body and ignites new currents of feelings and fantasies that are released again through motion. Imaginations, both in the form of memories and new fantasies, are the main material in the creative process. All of these provide input to the process and play an important role in generating innovative links between sensory experience data. The combination produced through this process provides the seed material for the creation of the choreography of the Sacred Legong Dedari dance. The movement of the dancer gives the impression of interpretation to the audience, and each audience reads the imagination to apply it to the interpretation. If the audience's line of thought is like that, it means that the development of the content of the motion has been far from literal in nature, and has made symbols a reality. The symbol itself is known as an interpretation in the Sacred Legong Dedari dance work regarding the various contexts of recognizing symbols. Therefore, the symbols serve as suggestions and refine the details of interpretation and remain in the imagination of the audience. So the form of the Sacred Legong Dedari dance is a classical Legong dance with magical nuances, because at the end of the performance all dancers experience a trance. The confusion was motivated by the mask of Rangda Ida Ratu Ayu Mas Maketel,

as the central figure who controlled the emotions of the twelve dancers and became submissive to his orders.

### Dance music

The dance music that is meant is the music that accompanies the work of the Sacred Dance of Legong Dedari, using gamelan gong *kebyar*, although in fact there is a special type of *palegongan* gamelan that accompanies the Legong dance. Gong *kebyar* is a relatively young type of gamelan that was developed from a five-tone gamelan gong by doubling the octave to ten tones. The nature of this gamelan is able to transform the types of music in Bali into the form of performances. No wonder the development of gong *kebyar* is very popular and almost all *banjar* organizations in Bali have it, even to foreign countries wanting to practice the dynamics and phenomena of its presentation. The game and gong *kebyar* technique used in the performance of the Sacred Dance of Legong Dedari adapts to the *palegongan gamelan* standard. However, thanks to the development of the melody and the playing of the octaves are wilder, so the impression is less distinctive as a *palegongan* dish enjoyed from classic Legong works. However, this performance does not reduce its meaning and sacredness.



Figure 10. Gamelan music accompaniment to the Sacred Dance of Legong Dedari in Banjar Pondok, Peguyangan Kaja Village, North Denpasar, Denpasar City  
Source: Personal documents

### Conclusion

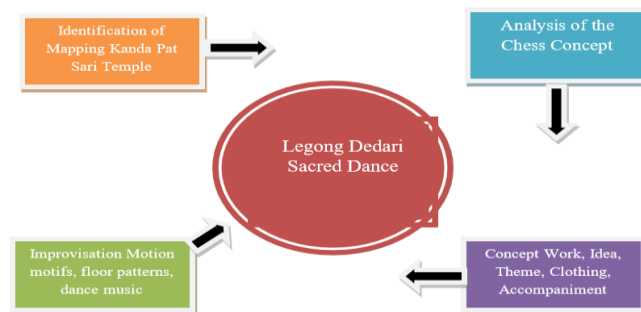
Observing the explanation above, the work of the Sacred Legong Dedari Dance is a mystical dance that interprets the concept of *kanda pat sari (catur sanak)* into the form of classical Legong dance with the theme of spiritualization. The elements of mystical culture are transformed into works, performed only during ceremonies at the temple, where the dance was created, and always associated with the ceremonial procession. The study of the Kanda Pat Sari Temple Plan as the Concept of Creation of the Sacred Legong Dedari Dance can be concluded into 5 (five) steps of the concept of dance creation, namely; Identification, Analysis, Concept, Improvisation, and Form.

- 1) Identification is an activity to find and record data on a circular temple plan which has the meaning of *buana agung* (the universe) and *buana alit* (in humans) implemented on the dance floor pattern as a symbol of the unification of the world,



- 2) The analysis is to examine the concept of *kanda pat sari*, the teachings of the philosophical values of Catur kins, through the meaning of motion, character, and the color of the dancer's clothing, namely yellow (*agihati*), red (*prajapati*), white (*banaspati*), and green (*banaspati raja*) placed according to the cardinal directions. , as well as the power of the phallus (control center) is symbolized by the *rangda* figure in the middle as a symbol of the sacredness of this dance work,
- 3) The concept is a work design of the object in order to facilitate the understanding in question such as the concept of ideas, themes, motion, clothing, musical accompaniment, property, and color as symbols of natural forces positioned according to the cardinal directions. This is an important note for the creator to translate into patterns. creation.
- 4) Improvisation is an experiment carried out based on the concept of a work with existing materials to obtain motion motifs, motion symbols, meaning of floor patterns, linkages and accentuation of dance music.
- 5) Formation is the result of the improvisation process of motion, floor patterns, properties, and musical accompaniment organized into forms, structures, and forms that can support the theme and title of the work.

The sacredness of Legong Dedari Dance is seen when ending the show, all the dancers are in a trance, this is a sign that the vertical and horizontal concentration of dancers in the work can blend with the three realms, namely *bhur* (lower realm), *bwah* (middle realm), *swah* (upper realm). While the horizontal sign, the community believes that Ida Sang Hyang Widhi Wasa (God) has blessed his offering, and is a sign of harmony.



The Sacred Dance of Legong Dedari has three interpretations, including:

- 1) Expressing the impression of the majesty of the concept of *kanda pat sari*, the teachings of the philosophy of Catur kinship through the meaning of straight and circular lines.
- 2) Explain or provide an explanation of the role of the concept of *kanda pat sari*, the value of the philosophy of *catur sanak* in human life.
- 3) Translating or copying the concept of *kanda pat sari*, the teachings of the philosophy of Catur kinship, into a sacred Legong dance.

## References

- Abidin, Zainal, *Human Philosophy Understanding Humans Through Philosophy*. PT. Teen Rosdakarya: Bandung. 2006.
- Bali Post Editorial Team, *Getting to Know San Khayangan and Khayangan Jagat Temples*, Bali Post Library: Denpasar. 2018.
- Bandem, I Made. and Fredrik Eugene deBoer. *Kaja and Kelod Dances in Transition*, Indonesian Art Institute: Yogyakarta. 2004.
- Djelantik, A.A. Made. *Introduction to the Basics of Aesthetics Volume 1*. Indonesian College of Art Institute: Denpasar. 1990.
- Gie, The Liang. *Philosophy of an Introduction*. Pusat Belajar Ilmu Berguna (PUBIB): Yogyakarta. 1996.
- Ginansa, Jro Mangku. *The Essence of Kanda Pat Dewa and Kanda Pat Sari*. CV. Kayumas Agung: Denpasar. 2010.
- Hadi, Y Sumandiyo. *Basic aspects of group choreography*. Manthili: Yogyakarta. 1006.
- Hawkins, Alma M. *Creating Through Dance. Creating through dance*. Translation by Y Sumandiyo Hadi. 1990. Yogyakarta Indonesian Art Institute: Yogyakarta. 1965.
- Hawkins, Alma M. *Moving From Within: A New Method for Dance Making*. Translation by I Wayan Dibia. Ford Foundation and Masyarakat Seni Pertunjukan Indonesia: Jakarta. 2003.
- Humphrey, Doris. *The Art of Making Dance*, Grove Press: New York City. 1958.
- Mukhtar. *Practical Methods of Qualitative Descriptive Research*. Reference (GP Press Group): Jakarta. 2013.
- Murgiyanto, Sal. *Choreography: Basic Knowledge of Dance Composition*, Project for Procurement of Vocational Secondary Education Book Projects Directorate of Vocational Secondary Education Directorate General of Basic and Middle Education Ministry of Education and Culture: Jakarta. 1983.
- Murgiyanto, Sal. *Stock Critics & Basic Capabilities*, MSPI: Jakarta. 2002.
- Palmer, Richard E. *Hermeneutics The New Theory of Understanding Interpretation*. Student Library: Yogyakarta. 2005.
- Putra, I B Wyasa. *Bali in a Global Perspective*, Upada Sastra: Denpasar. 1998.
- Putra, Ida Bagus Rai, *The Chronicle of Dalem Warih Ida Dalem Sri Aji Kepakistan*. Bali Post Library: Denpasar. 2015.
- Soedarso Sp. *Art Review An Introduction to Art Appreciation*, Saku Dayar Sana: Yogyakarta. 1990.
- Soedarsono. *Indonesian Performing Arts in the Era of Globalization*, Gajah Mada University Press: Yogyakarta. 2002.
- Sumardjo, Jakob. *Philosophy of Art*, Bandung Institute of Technology: Bandung. 2000.
- Wiana, I Ketut, et al. *Event III*. Mayasari: Jakarta. 1985.
- Yendra, I Wayan. *Kanda Four Sari Sakti Without a Teacher*. Paramita: Surabaya. 2007.
- Zoetmulder. P.J. *Manunggaling Kawula Gusti Pantheime and Monism in Javanese Suluk Literature*, (Translation): Dick Hartoko, PT. Gramedia Pustaka Utama: Jakarta. 1991.