



## THE AESTHETICS OF RENTENG DANCE

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### Abstract:

**Purpose:** The Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali has a very simple form. As a work of art, this dance does not explicitly show beautiful power, but implicitly, it can create beauty based on the qualities it has. This research aims to reveal, describe and understand the aesthetics of the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali.

**Research methods:** The method used in this research is qualitative utilizing data collection techniques in the form of observation and documentation. The results of this research show that the aesthetics of the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali can be seen through unity, diversity, and intensity.

**Findings:** The aesthetics contained in the Renteng dance through its three beautiful characteristics illustrate that no matter how simple the dance is, it will still create an aesthetic experience. The aesthetic experience of this dance can be seen through the unity of the elements or forming elements which are intertwined as a whole and single, and have a strong detailed effect that is carried out repetitively to create harmony.

**Implications:** The aesthetics contained in the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali, through the three characteristics of beauty that have been discussed, illustrate that no matter how simple or simple the dance is, it will still create an aesthetic experience. The aesthetic experience of the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali can be seen through the unity of the elements or forming elements which are woven wholly and singly, and have a strong detailed effect which is carried out repetitively, thus creating harmony.

**Keywords:** aesthetics, renteng dance, ritual dance, Nusa Penida.

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### INTRODUCTION

Understanding that beauty is determined based on proportional elements, refers to the perspective of the quality of a work of art which is measured based on aesthetic value. Beauty is a value that is formed by subjective human feelings, as an emotional response to the quality of the form of a work [1]. A work of art can be said to be beautiful or has beautiful power based on the aesthetic value given by the spectator, this cannot be separated from the processing of artistic elements that emphasize the quality of beauty. However, subjectively, works of art that cannot demonstrate quality are considered to have no aesthetic value. If we interpret Baumgarten's aesthetics, the beautiful power of a work of art is not necessarily just its quality, but rather how to find the beauty of the work of art by understanding its main elements. This is where the intellect of a spectator lies in looking for the beauty created by the work of art. Because not all works of art can be determined by their aesthetic quality only by value. The emphasis is more on the experience of art as a means of knowing. Aesthetic experience itself is one of the impacts experienced by people who see a work of art [2]. Aesthetics is not



solely a philosophical problem, but rather a scientific discussion relating to works of art, beauty in art or aesthetic experiences, styles or schools of art, developments in art, and so on [3]. Based on this opinion, basically, aesthetics does not only discuss feelings that arise subjectively, but rather a knowledge to understand and know something objectively.

Performing arts, especially dance, cannot be separated from the beautiful power that arises from the processing of basic elements. A dance performance will look beautiful if it has proportional aesthetic qualities. But what about traditional dance performances that are ritual in nature, does the performance have to have quality so that it can be given the title of beautiful (value)? Ritual dance is a performance that exists or is integral to the ceremonial rites being performed. The implementation of ceremonial rites creates many aesthetic elements which can be seen in the form of ritual facilities and ceremonial processions, which overall constitute a unique aesthetic moment [4]. This is in line with Van Peursen's (1976) statement that in ceremonies, dance plays a very important role.... A form of ritual that reflects aesthetic expression and people's belief in the presence of supernatural powers [5]. Rituals are a characteristic of the implementation of religious activities in Bali which have meaning as a form of sincerity in giving or offering to the giver of life and all that is abundant in this world [6].

Ritual dance can be said to be a means of rites carried out by the supporting community and is an inseparable part of the rite itself because dance forms and ritual forms are the community's aesthetic expression of God. In Bali itself, ritual dance arts are widely spread in each region, such as Sanghyang dance, Pendet dance, Rejang dance, and so on. One of them is the ritual dance found in Saren I Hamlet, Nusa Penida, Klungkung, Bali, namely a dance which for the local community is called ngerenteng or Renteng dance. This dance is an obligatory means of religious ritual activities in Saren I Hamlet. It is danced by an odd number of adult female dancers who wear traditional temple clothing, has a simple form, and is accompanied by several conventional Balinese instruments.

The term renteng is taken from the word "rente" which is defined as old, in the sense of not being old in the body but rather being aged [7]. However, this understanding still cannot represent the depiction of this ritual dance, because the center of attention to provide understanding is the performer (dancer) so it is subjective. Based on its etymology, the term joint venture does not have an origin, it is standard. jointly is defined as a string or series [8][9]. The term renteng or ngerenteng itself refers to the arrangement of ceremonial rituals that are carried out, where between the rituals of the previous ceremony and the next ceremony there is a dance performance procession which is still part of the implementation of the ceremony. The performance of this dance performance is a connection between the previous ritual and the next ritual. The sequence referred to in this dance is a sequence, string, intertwining, or sequence of ceremonies that are connected by the dance as a means of moving on to the next series of ceremonies [10]. So, renteng or ngerenteng cannot be confused with the term "rent", because these two terms have different meanings and meanings.

The Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali is a type of ritual dance for religious ceremonies and is very sacred by the community that

supports it. This dance has a very simple form, starting from the elements, structure, and techniques [11]. This form of dance performance is presented in one phrase, a variety of repetitive movements, which are divided into three movement patterns in one performance structure [12]. The simplicity of the elements can be seen from the movements which consist of three types of movements, not too much accompanying music, and minimal make-up and clothing. Judging from its structure, this dance has a repetitive structure. As for the technique, there are no complex techniques in it, all elements are implemented easily without any difficulty.

The Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung is interesting to study because it has its uniqueness as a ceremonial ritual dance. This dance must be included in the piodalan ceremony in Saren I Hamlet; can only be danced by female dancers from Saren I Hamlet itself; The elements that make up this dance are very simple, but have a unique charm and are different from other dances in the Nusa Penida area. It is said that in 1975 this dance experienced marginalization because it had no appeal, so it was called "igelan leak". The marginalization experienced by this dance was, at that time, a subjective assessment. This can be proven by this term, which refers to dancers and their dance movements which do not have the complexity and beauty of other dances.

The Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali is a work of art that explicitly does not show beautiful power. However, implicitly, this dance can create beauty based on the qualities it has. This quality can be seen through the elements that make up this dance. Thus, the beauty contained in it is not seen based on subjectivity (judgment) but objectively based on understanding the elements that form it. Monroe Beardsley said, there are three characteristics to declare a work of art beautiful, namely unity, diversity, and intensity [13]. Through the nature of this beauty, the beautiful power contained in this dance can be interpreted by the spectator.

This article focuses on the aesthetics of the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali, which is studied based on the unity, diversity, and intensity of its constituent elements, even though overall this dance has no complexity. This study is the smallest part of the thesis written. The aim is to reveal, describe, and understand the beautiful power contained in the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali based on three characteristics of beauty. As a result of research, the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali is interesting to study because the beautiful power of this dance is a characteristic that differentiates it from other dances. Through the results of this research, it is hoped that it can provide an understanding for the general public to see and feel the beauty of a work of art, especially one that is ritual in nature, objectively.

## **RESEARCH METHODS**

This research focuses on the aesthetics of the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali using qualitative research, namely research data presented in descriptive form in the form of writing or verbally about the objects observed. Qualitative methodology as explained by Bogdan and Taylor (1975) is a research procedure that produces descriptive data in the form of written or

spoken words from people or observed behavior [14]. Qualitative research is also referred to as an interpretive method because research data is more concerned with the interpretation of data found in the field [15]. Data collection in this research used observation and documentation techniques. Observation techniques are used to collect data directly. The observation carried out was non-participant observation, the aim was to observe and collect data on dance elements and events that occurred during the Renteng dance performance. Meanwhile, documentation techniques are used to obtain data in the form of recordings and literature that can be used as data sources. An aesthetic approach is used to see and understand the nature of beauty contained in the Renteng dance form. Monroe Breadsley's aesthetic theory is used to analyze the nature of the beauty of this dance. The nature of beauty formulated by Monroe Breadsley consists of unity, diversity, and intensity. Unity is a bond between forming elements that create harmony; diversity is the complexity of the variations in the elements contained therein; Intensity is the emphasis that creates the center of attention.

## **FINDINGS**

The dance-forming elements or elements found in the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali are not as complex as in other types of dance. All the elements, including movement, dance music, clothing, and the structure of the performance, are formed very simply and are performed without any burden, even though all the Renteng dancers do not master the dance techniques perfectly. The form of Renteng dance movements in Saren I Hamlet, Nusa Penida, Klungkung, Bali is very simple, consisting of only three types of movements, namely ngelikas, nguler, and mentang. These three types of movements are repetitive from the beginning to the end of the performance. Nelukas is a walking movement done with crossed legs. The Nguler movement is the movement of shaking the body, while the Mentang movement is the movement of straightening both arms to the sides. There is no complexity in it because the three movements are done very simply and smoothly.

The clothing worn by the Renteng dancers in Saren I Hamlet, Nusa Penida, Klungkung, Bali is classified as simple clothing. This clothing is traditional prayer clothing consisting of a white kebaya, white scarf, and white cloth or kamben. Not only the clothes, but the accompanying music is also very simple. In terms of instruments, this dance is not accompanied by a complete set of conventional musical instruments (gamelan Gong Kebyar), only a few of these instruments are used. In the gending notation, it is repetitive from the beginning to the end of the instructions. Even though compositionally, the musical accompaniment to the Renteng dance has structures such as pengawit, pengawak, and panyuwud, this does not affect the structure of the dance which only uses a single structure. The performance structure of this dance uses a single structure. I Wayan Dibia explains that a single structure is a structure consisting of parts including the beginning, middle, and end in a complete series without any change in rhythm or change in the melody of the dance music accompaniment [16]. The beauty of the Renteng dance through its beautiful nature, provides a formalistic aesthetic experience for the spectator. This aesthetic experience can be seen through three properties of beauty, namely unity, diversity, and intensity. Monroe Beardsley explained that the beauty of a work of art can be seen through unity,

namely the bond between one form element and another form element to create harmony; diversity is the variety of elements contained in a work of art; and intensity is the emphasis on a particular form among all the forms in a composition [13].

### 1. Unity

Unity is a bond between one form element and another form to create harmony. What is meant by harmony is the existence of harmony between parts or components that are arranged to form a unity of parts that do not conflict with each other [17]. Unity is cohesion, consistency, singleness, or wholeness which is the main content of the composition [3]. It can be said that the unity referred to is the bond between the parts of the constituent elements which are arranged consistently without conflicting with each other and are intertwined singly, giving rise to harmony. Overall, the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali has a connection between parts, both the form of the dance and the ceremonies carried out. The unity between the dance form and the performance of religious ceremonies forms a complete and inseparable whole. This cannot be separated from the function of this dance in every religious ceremony. In its presentation, the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali is performed after the melis ritual has been completed. The melis ritual is one of a series of ceremonies that aims to clean the facilities and infrastructure used in the religious ceremony. However, before the melis ritual is completed, the Renteng dancers will be wounded, namely sprinkled with holy water or tirta, and then a stick of incense will be placed in each dancer's hair. Next, the dancers go together to the courtyard outside the temple to take part in the mendak joint procession led by the regent. This dance is pendak (pick-up, being picked up) with the means of offerings or offerings called banten pemendak. The offerings consist of peras pejati and segehan mancawarna. This offering or offering must be present in every performance because apart from being symbolized as a pick-me-up, the offering is also to ask for the safety of the Renteng dancers. After the pemendak ritual is carried out this dance can be performed.

Next, after the pemendak ritual has been completed, the Renteng dancers line up in a row to the back, then start dancing in the outer courtyard of the temple (nista mandala) towards the central courtyard (madya mandala) and the main courtyard (utama mandala), then return to the central courtyard and outer courtyard of the temple. In the main courtyard of the temple, this dance circles the pajenengan pelinggih, which is one of the buildings in the middle of the main courtyard of the temple, once. Furthermore, after this dance is performed, group prayers can be held. There is a structure that is interrelated and intertwined as a whole and does not conflict with other elements. This connection can be seen from the series or series of rituals carried out before this dance is performed. The melis ritual, ngelukat dancers, pemendak ritual, and the performance are carried out sequentially. This is where the unity found in this dance lies. The interwoven series of rituals and performances of the Renteng dance form a unified whole called ngerenteng. The completion of the piodalan ceremony is determined by the Renteng dance. Because this dance is considered a symbol of performing work. Every piodalan must be performed at Pura Kahyangan Tiga Dusun Saren in general, at Merajan Kawitan Keniten, and at Pura Geria Keniten in Dusun

Saren I in particular. In this way, the Renteng dance form in Saren I Hamlet, Nusa Penida, Klungkung, Bali becomes one unit with the implementation of the ceremony, because this dance is a ritual tool used to complete the ceremony.

The Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali consists of three movements, namely (1) the ngelikas movement, namely the movement of walking with crossed legs alternately; (2) nguler movement, namely the movement of slowly lying the body to the right and left; and (3) the mentang movement, namely the movement of spreading both hands to the right and left. These three movements are arranged into one variety of movements which are carried out repetitively. To be clearer, the repetitive union can be described as follows: ngelikas, nguler, mentang, ngelikas, nguler, mentang, ngelikas, nguler, mentang, ngelikas, nguler, mentang, nguler, nguler, mentang, and so on until the dance is finished. Thus, based on the description of the Renteng dance movements above, it can be seen that the arrangement between one movement and another movement is completely intertwined and has a strong linking effect so that there is no conflict both in the form of movement and the distance between one movement and another movement.

The musical accompaniment of the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali does not follow the dance but dominates the dance so that the rhythm and tempo of the dance follow the musical accompaniment so that there is an interrelationship between the musical accompaniment and the dance movements produced by the rhythm and tempo of the accompaniment music. Generally, the gending played to accompany the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung is repetitive.

Explanation:			
No	Symbol	character name	be read
1	⤿	<i>Carik</i>	Dang
2	○	<i>Ulu</i>	Ding
3	⤿	<i>Tedong</i>	Dong
4	?	<i>Taleng</i>	Deng
5	⏏	<i>Suku</i>	Dung

Figure 1. Renteng Dance Accompaniment Notation  
[Source : Anak Agung Gde Agung Indrawan, 2020]

The gending notation in Figure 1 above is played or beaten in a melodious manner at a moderate tempo and repeated continuously until the dance is finished. The rhythm and tempo produced by the musical accompaniment of this dance are woven into a unified whole and have a strong linking effect with the rhythm and tempo of the dance. This is because this dance follows the rhythm and tempo of the musical accompaniment, not the other way around.

Clothing is an element that cannot be separated from dance performances. Clothing has the function of providing clarity in theme, character, and characterization, and can provide aesthetics to the dance. So that clothing becomes a complete unit in the art of dance. Renteng dance attire in Saren Village, Nusa Penida, Klungkung, Bali is very simple, only using traditional prayer



clothing consisting of a white kebaya, white or yellow shawl, and white cloth or kamber. The clothing used indirectly becomes dance clothing.

The structure of the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali consists of a beginning, middle, and end parts which are arranged into one complete unit without any changes in dynamics or rhythm in each part. The beginning and middle parts of this dance are intertwined singly between the ngelikas and guler movements. This single link can be seen from the basic agem on both parts, which are both in the left agem ngembat position (right agem body position with the left-hand ngembat). Furthermore, in the middle and final parts, there is a connection between the right agem and the left and the mentang. This connection can be seen from the rotation of the body followed by the stretching of the arms to the side so that it becomes a connected series of movements.

The Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali is performed in three temple areas or courtyards at once. One of them is at Geria Keniten Temple which has three courtyards as a place for this dance performance. The three temple courtyards are a staging area starting from the outer courtyard of the temple, then heading to the middle courtyard then to the main courtyard, and back again to the outer courtyard of the temple. The performances in the three temple courtyards are not carried out separately, but continuously. In this way, the dance performance area is unified and becomes a single performance area.

The unity of the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung is formed from the interweaving of elements or elements contained within this dance form and outside its form. The unity of these elements gives rise to harmony which is built for a single purpose and has a strong connection and is united repetitively so that there is harmony or harmony between the parts. This harmony can be seen from how the forming elements are related to each other so that they become a unified whole by the purpose of the performance. Through harmony, harmony between parts or components that are arranged into one whole does not conflict with each other in terms of shape, size, distance, color, and purpose [17].

## 2. Diversity

Diversity according to Monroe Bearslye is the variety of elements contained in a work of art....if a work of art becomes complex with many different elements, its unity will be reduced; if the theme or element is repeated, the differences decrease [13]. The elements that form the art of dance have been arranged in such a way as to form patterns that are easy to learn. This pattern is more repetitive so that the intent and purpose of the dance can be understood by the spectator. One example of a pattern used in Balinese dance is the A-B-A-B or A-B-C-D pattern. Pattern A consists of several elements which are divided into several phrases, as well as pattern B which has several phrases, and so on. Each pattern will experience balanced repetition. In addition, the repeated patterns can clarify the meaning of the dance. This pattern forms a single unified dance movement, but the movement pattern requires a variety of movements that can provide attraction. However, too many variations in movement will reduce the unity of the pattern so that it becomes complex.

The diversity that is meant here is not complexity, but rather the clarity and firmness of the elements contained therein. These elements are intertwined singly and danced repetitively so that the differences in the elements are reduced. Thus, unity and diversity can be strongly and harmoniously intertwined. The diversity found in the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali can be seen in the dance movements, namely ngelikas, nguler, and mentang. These three movements are danced repetitively and continuously so that the difference between one movement and another is almost imperceptible (see unity). Each movement in this dance has two variations of elements but is not complex. Variations in these elements include hand swings found in the ngelikas and nguler movements, as well as the body turns found in the mentang movements. These two variations in elements are visible because they are done repeatedly. The repetition of variations in elements is found in the initial part, namely the ngelikas movement, and in the middle part, namely the ngular movement.

A variation of the element in the ngelikas movement is the ngaweh or waving hand movement. This movement is done by swinging the arms up and down smoothly following the footsteps. The ngaweh movement and the ngelikas movement are intertwined singly and carried out repeatedly. The same thing also happens with the ngular movement, where the variation element is the ngaweh movement which is done repeatedly. In the mentang movement, the elemental variation is the movement of turning the body. This rotation ends the continuous repetition of the ngelikas and nguler movements. Meanwhile, the Renteng dance structure in Saren I Hamlet, Nusa Penida, Klungkung, Bali does not contain variations in elements, but there is continuous repetition of parts. For more details, the repetition of this section can be seen in diagram 1.

The diagram 1, shows the continuous and continuous repetition of the Renteng dance structure in Saren I Hamlet, Nusa Penida, Klungkung, Bali. The opening part of this dance is a walking movement, the middle part is a movement that is done in place or danced without any change of position, and the final part is a series of movements that conclude the entire movement performed, then return to the movement at the beginning. This repetition occurs because all the parts in this dance structure are connected, so that structural unity can be achieved without any conflict between the parts.

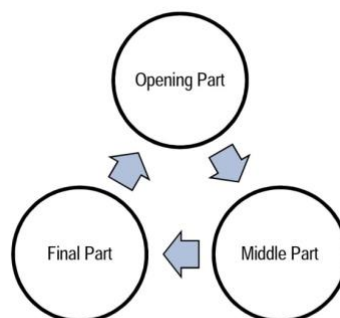


Diagram 1. Diagram of the repetition of the Renteng dance structure  
[Source : Anak Agung Gde Agung Indrawan, 2020]



### 3. Intensity

According to Monroe Beardslye, intensity is the emphasis on the aesthetic or artistic affect on an object. Intensity can occur at the level of form or expression [13]. Emphasis has the aim of directing the attention of people who enjoy a work of art...emphasis on a work of art can create a distinctive characteristic of the work of art itself [17]. The intensity referred to above can be interpreted as meaning that a work of art has several forming elements that emphasize it as the center of interest so that it can give a unique characteristic to the work. The intensity of the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali can be seen through the two factors above, namely emphasis on form and emphasis on expression. In general, this dance is performed so smoothly that it is difficult to find its intensity. The emphasis of the form in this dance lies in its three movements, namely first, the ngelikas movement, the emphasis of which is on the cross-walking movement; second, movement, which emphasizes body swaying movements; and third, the emphasis on mental movements which lie in body rotation.

In the movement of walking across or gliding, the emphasis is on the technique of crossing the legs or crossing steps. In general, the ngelikas movement is done by alternately crossing each other's legs. In this dance, it is not done alternately, but the cross steps are constant and are done with the body facing to the right. Between the right foot and left foot when crossing steps there is no change in position. This constant crossing step is done with the technique of the right foot stepping in front of the left foot or over the left foot followed by the left foot behind the right foot. This means that when the dancer's footfalls when crossing, it remain at the position of the initial step. If the starting position is that the right foot steps in front of the left foot, then in the next step, and so on the right foot remains in the position in front of the left foot.

The emphasis of the rolling movements in the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali is on the dancer's body, namely when the movement moves the body to the right and left. At first glance, it can be seen that the dancer's body is swaying, but if you look closely the swaying movement occurs due to the effect of the dancer's shoulders being moved backward so that the dancer's body appears to be swaying. The emphasis on form in this circular movement provides a characteristic that can create an identity for this dance.

The twisting or rotating movement of the body in the mentang movement is an emphasis that can create a center of interest. This movement, in the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali is found at the end. The emphasis is on the rotating movements that conflict between one dancer and another. This rotating movement is done simply, namely by simply turning the body followed by the soles of the feet. However, the rotation performed by one of the dancers in front is different from that of the other dancers behind. The dancer in front turns their body to the right, while the other dancers turn their bodies to the left so that the dancer in the front and the dancers in the second, third, and so on line up facing each other. These movements are opposite but equal rotations or symmetrical contrasts. Thus, the symmetrical contrast that occurs in horizontal movement can create a center of interest.

The emphasis on expression, as explained above, focuses on the emotions displayed by works of art, in this case, the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali. At the level of expression that appears, it is also related to the atmosphere created during the performance. The emphasis on expression in this dance can arise from two sides, namely emphasis on facial expression and movement expression. Emphasis on facial expressions is the emphasis on emotions shown through the dancer's face, such as smiling, sad, angry, and so on, even without expression (flat expression). Meanwhile, the emphasis on movement expression is the emphasis on emotions displayed through the movements carried out. At the level of expression, movement cannot be separated from the dynamics created by the movement, such as slow, medium, or fast movement. The emphasis on facial expressions by Renteng dancers in Saren I Hamlet, Nusa Penida, Klungkung, Bali can be said to be flat. The Renteng dancers explicitly do not display any expressions, but implicitly their flat expressions imply a calm atmosphere that can be felt by the spectator.

The emphasis on movement expression in the Renteng dance in Saren Hamlet, Nusa Penida, Klungkung, Bali is related to the dynamics of the movements produced. The overall emphasis on the movements in this dance is the same as the emphasis on facial expressions, namely flat. There are no movement dynamics that are so prominent or complex in it. The level of movement expression in this dance and the dynamics from start to finish are carried out with moderate intensity. However, the moderate dynamics of this dance also create an atmosphere that can be felt by people who see or watch. This dynamic leads the audience into a magical and mystical atmosphere that is very strongly felt.

## **CONCLUSION**

The aesthetics contained in the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali, through the three characteristics of beauty that have been discussed, illustrate that no matter how simple or simple the dance is, it will still create an aesthetic experience. The aesthetic experience of the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali can be seen through the unity of the elements or forming elements which are woven wholly and singly, and have a strong detailed effect which is carried out repetitively, thus creating harmony. This unity can be seen from the connection between this dance and the piodalan which forms a unified series of rites; unity of elements or formal elements that are integrated completely without any conflict; and a single unified structure. The diversity found in the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali is formed from movement elements, movement variations, and dance structures which are performed repetitively to form a unified whole without any conflict between parts. The intensity of the Renteng dance in Saren I Hamlet, Nusa Penida, Klungkung, Bali is found in the emphasis on crossing the legs which are done without changing the steps of both legs; emphasis on rolling movements which is focused on the dancer's shoulders; emphasis on body rotation movements that contrast symmetrically with horizontal movements; as well as a flat emphasis on facial expressions and dance movements. This overall emphasis creates the center of attention, giving this dance its characteristic.

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