

**SYMBOLIC MEANING OF BALI DANCE *REJANG*  
*RENTENG* IN LUWU TIMUR DISTRICT**



**THESIS**

**Submitted to Faculty of Letters of Bosowa University in Patrial Fulfillment of  
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**ENGLISH LANGUAGE AND LITERATURE PROGRAM  
FACULTY OF LETTERS  
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MAKASSAR**

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IN LUWU TIMUR DISTRICT

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## STATEMENT OF ORIGINALITY

The writer here declares that the thesis **SYMBOLIC MEANING OF BALI DANCE REJANG RENTENG IN LUWU TIMUR DISTRICT** and the content of this thesis is my own work, not the result of plagiarism. Writer's other opinions or findings included in this thesis are quoted or cited in accordance with ethical standards.

Makassar, August , 2022

The writer



I Komang Mahesa Wibisana

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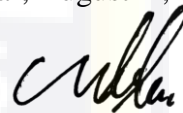
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Makassar, August , 2022



The writer



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## ABSTRACT

**I Komang Mahesa Wibisana.** 2022. *Symbolic Meaning of Bali Dance Rejang Renteng Dance in Luwu Timur District. Supervised by Sudirman Maca and Andi Tenri Abeng.*

This study aimed to determine the types of sign, and the symbolic meaning of Bali dance Rejang Renteng in Luwu Timur District.

The method used in this study uses a qualitative descriptive method, the theory used by the writer is the semiotic theory proposed by Charles Peirce about 10 Types of Sign and Symbolic Meaning. Data collection techniques used in this study include : observation, interviews, documentation and supporting documents.

From the results of the analysis, it was found, based on the 9 clothes on the Rejang renteng dance, 3 parts of movements in the rejang renteng dance, both of clothes and movements had 5 types of signs including : *Iconic Sinsign, Rhematic Indexical Sinsign, Iconic Legisign, Dicent Indexical Legisign, and Rhematic Symbol*. The clothes had a sign as beauty, cleanliness, holiness, self-control and as protection from bad things. The movement had a sign as harmony, natural balance, happiness, gratitude, honor and human harmony. Symbolic meaning of the clothes was a symbol of purity, cleanliness, beauty and protection from bad things. Meanwhile the movements has symbolic meaning as an expression of gratitude for the grace that given to human.

**Keywords:** type of sign, symbolic meaning, rejang renteng

## ABSTRAK

**I Komang Mahesa Wibisana.** 2022. *Makna Simbolik Tari Bali Tari Rejang Renteng di Kabupaten Luwu Timur. Dibimbing oleh Sudirman Macca dan Andi Tenri Abeng.*

Penelitian ini bertujuan untuk mengetahui jenis-jenis tanda, dan makna simbolik tari Bali Rejang Renteng di Kabupaten Luwu Timur. Metode yang digunakan dalam penelitian ini menggunakan metode deskriptif kualitatif, teori yang digunakan penulis adalah teori semiotika yang dikemukakan oleh Charles Peirce tentang Jenis Tanda dan Makna Simbolik. Teknik pengumpulan data yang digunakan dalam penelitian ini meliputi: observasi, wawancara, dokumentasi dan dokumen pendukung.

Dari hasil analisis dapat diketahui, berdasarkan 9 pakaian pada tarian rejang renteng, 3 bagian gerakan dalam tari rejang renteng, baik pada pakaian maupun gerakan memiliki 5 jenis tanda diantaranya : *Iconic Sinsign, Rhematic Indexical Sinsign, IconicLegisign, Dicent Indexical Legisign, and Rhematic Symbol*. Pakaian tersebut memiliki tanda sebagai keindahan, kebersihan, kesucian, pengendalian diri dan sebagai pelindung dari hal-hal yang buruk. Gerakan tersebut memiliki tanda sebagai keselarasan, keseimbangan alam, kebahagiaan, rasa syukur, penghormatan, dan keharmonisan. Makna simbolik dari pakaian rejang renteng adalah simbol kesucian, kebersihan, keindahan dan perlindungan dari hal-hal yang buruk. Sedangkan gerakannya memiliki makna simbolis sebagai ungkapan rasa syukur atas anugerah yang diberikan kepada manusia.

**Kata kunci:** jenis tanda, makna simbolik, rejang renteng



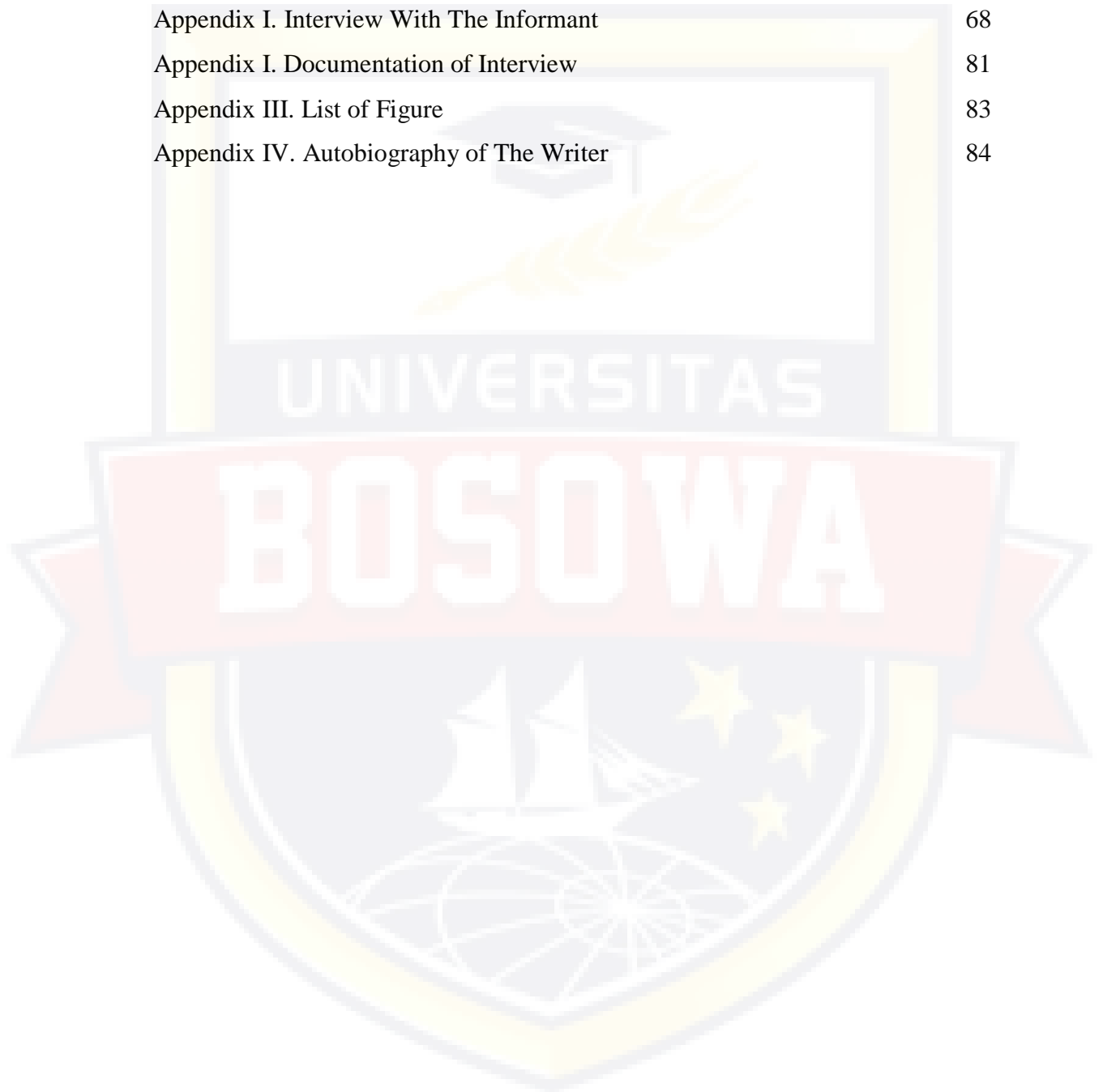
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# CHAPTER I

## INTRODUCTION

### A. Background

East Luwu Regency was one of the Level II Regions in the province of South Sulawesi, Indonesia. This district originated from the division of North Luwu Regency which was ratified by Law No. 7 of 2003 on February 25, 2003. Malili was the capital city of East Luwu Regency which was located at the northern end of Bone Bay. This district had an area of 6,944.98 km<sup>2</sup> with a population in 2021, totaled 296,741 people. This district consisted of 11 sub-districts namely Malili sub-district, Angkona sub-district, Tomoni, East Tomoni, Kalena, Towuti, Nuha, Wasponda, Wotu, Burau and Mangkutana. Ahmad, et al., (2019:63-71)

East Luwu Regency had several indigenous tribes, namely to wotu, to padoe, to konde, pamona, to korsie, and to tambe'e. Along with the transmigration program carried out by the government, East Luwu Regency had various ethnic groups such as Javanese, Bugis, Balinese, Toraja tribes, Lombok tribes and etc. The various tribes in East Luwu Regency made this district seemed to be a miniatures of Indonesia.

East Luwu Regency also genuinely had authentic arts, specifically madero, pa'jangki dance and *moringgo* dance and etc. The appearance of transmigrants from numerous tribes to Luwu Regency also certainly provided a new cultural color for East Luwu Regency considered one of them was the Balinese Hindu Tribe. In East Luwu, the Balinese were spread in numerous

regions, along with inside the East Tomoni District, in Kerto Raharjo Village to be actual, which had a majority populace of transmigrant Balinese tribes. No wonder Kerto Raharjo Village was known as Miniature Bali in East Luwu Regency. Ahmad, et al., (2019:63-71). Not unlike the tradition in Bali, the Balinese in East Luwu Timur District also preserved their authentic culture and customs, which they perform each day in their contemporary transmigration area. Certainly, in carried out each of their cultural rituals, they needed to be able to adapted in a new place that was different from conditions included in their ancestral land, particularly Bali.

The Balinese Hindu community in Luwu Timur District certainly has cultural rituals that are no different from those in Bali, such as customary rituals, traditional Balinese arts, which are popular, such as dances, ranging from the *Bebalihan* dance and sacred dances performed by the Balinese Hindu community performed in every religious ritual. For the Balinese, religion was the breath of art in Bali. Art that grew and develops was always guided by philosophical and religious teachings or in accordance with positive values in Hinduism. This could be seen in a religious ceremony, dance had a function as a meant of the ceremony, and almost no religious ceremony was completed without the participation of a dance presentation (Bandem, 1996:9).

Dance was a cultural statement, therefore the nature, style and function of dance could not be separated from the culture that produced it (Sedyawati, 1986: 3). As a cultural statement, the art of dance was always connected with all aspect of people's lives as a supporter of culture. The art of dance existed,

developed, drowned, and was sustainable depended on the community as actors and connoisseurs of the art of dance itself.

The presence of dance in every aspect of religious ceremonies gave the impression and confidence for the community that the ceremony would be successful and protected from various kinds of negative forces that were invisible. One of the dances that had a positive vibration that was felt by the community, which was often presented or became a must in every religious ceremony, namely the *Rejang* Dance.

*Rejang* dance was a form of *Wali* (sacred) dance that was danced at some stage in non secular ceremonies. This dance was performed and danced by female dancers with experience of solemnity, full of devotion to Ida Sang Hyang Widhi Wasa with full soul. The movements of this dance were quite simple with repetition of moved in each element, the *Rejang* dance was generally danced on the temple during a Hindu non secular ceremony. *Rejang* was one of the ancient and formal performances of its kind. This dance could still be seen in several villages in Bali, even most villages had groups that were focused on this performance. Although it was one of the simplest Balinese dances, *Rejang* has dignity and elegance, as well as a very charmed characteristic (Bandem, 2004:22). *Rejang* Dance as an ancient performance owned by several villages in Bali, one of which was the *Rejang renteng* Dance which has authority and charmed characteristics.

Not only in Bali, the Balinese Hindu community in East Luwu also often performed the *Rejang* Dance, one of which was popular today was the

*Rejang renteng* Dance, which was danced during Religious Rituals such as *Piodalan* in Temples, Hindu holy days such as *Nyepi* Day and other religious rituals. In East Luwu, the *rejang renteng* dance was danced by women with a sense of solemnity, full of devotion to Ida Sang Hyang Widhi Wasa with full of soul. *Rejang renteng* dancers were required to wear a white *kebaya* without a motif or plain and long sleeves. Equipped with a yellow scarf as a symbol of good and evil as well as emotions tied in a scarf knot. Dance costumes also used woven *cepuk* cloth or yellow *kamen*. *Rejang renteng* had a function as a meant of expressed gratitude through dance movements, as well as simple dance movements that depicted the majesty of a woman, of course, had a symbolic meaning in every appearance.

In terms of meaning, the *rejang renteng* dance had a philosophical meaning in it was performance. In a book called "Yuda Bakti" in Lontar Usana Bali, it was stated that this dance was a symbol of *Widyadari* (angel). This dance was a sacred dance that was performed during the ceremony at the temple, this dance was dedicated to God, in it was implementation also required a special ceremony before the performance. In the movement of the *Rejang renteng* Dance, it always gave meaning as a meant to connect with the Creator.

*Rejang renteng* dance gave meant to everyone on this earth to let went of personal ego. Everyone must achieved the best and must matched the rhythm with other people in their environment, without any jealousy and envy, without got ahead of each other (without competition), so that they become loved

individuals and ready to help each other towards the path that was blessed by God.

Based on the explanation from the background above, obviously it rose various problems in the application of the symbolic meaning of the *rejang renteng* dance as a sacred dance, one of them was about the symbolic meaning that exists in the *rejang renteng* dance. In every application of the *rejang renteng* dance performed by the Balinese Hindu community in Luwu Timur District, the writer found that there were still many Balinese Hindus who did not understand the symbolic meaning of the *rejang renteng* dance which was applied in every sacred ceremony of the Balinese Hindu community, even the *rejang renteng* dancers look only limited to dance movements without understanding the symbolic meaning contained in every move in the dance. Based on the problems that arose, the writer conducted a study on the symbolic meaning of the *rejang renteng* dance in Luwu Timur District as one of the efforts made by the writer to provide an understanding to the public about the symbolic meaning that exists in the *rejang renteng* dance in Luwu Timur District. As a student, the writer realized it was necessary to do as an effort to preserve Balinese Hindu culture through this study.

## **B. Reason for Choosing The Title**

The reason for choosing the title *Symbolic Meaning of Bali Dance Rejang Renteng in Luwu Timur District* was the writer found that there were still many Balinese Hindus who did not understand the symbolic meaning of the *rejang renteng* dance which was applied in every sacred ceremony of the



Balinese Hindu community. The writer conducted a study on the symbolic meaning of the *rejang renteng* dance in East Luwu Regency as one of the efforts made by the writer to provide an understanding to the public especially Balinese Hindu community in Luwu Timur District about the symbolic meaning that existed in the *rejang renteng* dance. The writer also hoped to contribute to the preservation of Balinese Hindu culture with this study.

### **C. Problem of The Research**

In the study, the writer examined one of the traditions of Balinese, *rejang renteng* dance to the general public about the Symbolic Meaning of *rejang renteng* Dance as one of the sacred dances as a form of expression of gratitude to the Almighty. In Balinese Hindu society, especially in East Luwu Regency, there were still many people who did not understand the importance of staged the *rejang renteng* dance. People only tended to enjoy the dance without knowing the symbolic meaning contained in each movement and the meaning of the clothes used by dancers. Based on the consequences that could occur, certainly this had big consequences in Balinese Hindu culture, included because people did not understand the sacred symbolic meaning of this dance, people tended to be no longer interested in this tradition, especially young people as the next generation. Even the worst consequence that could happen was that the *rejang renteng* dance would be considered only as a mere formality when the community carried out this tradition without understanding the symbolic meaning that existed in the *rejang renteng* dance as a sacred dance. Therefore, the writer wanted to show the community about this problem through this study. As one

of the efforted made by the writer to provide an understood to the public especially Balinese Hindu community in Luwu Timur District about the symbolic meaning that existed in the *rejang renteng* dance.

#### **D. Scope of The Research**

The writer focused on the Symbolic Meaning of Bali dance *rejang renteng* in Luwu Timur District. This study discussed the symbols of the *Rejang renteng* dance in the symbolic meaning of the *Rejang renteng* dance started from the dancers' costumes and every movement in the *Rejang renteng* dance in East Luwu Regency.

#### **E. Question of The Research**

In order the discussion lead to the study problems mentioned in the scope of the study, the formulation of the problems that arose in this study were:

1. What was the type of sign based on Pierce's Theory found in Bali dance *rejang renteng* in Luwu Timur District?
2. What was the symbolic meaning of Bali dance *rejang renteng* in Luwu Timur District?

#### **F. Objective of The Research**

The objective of this study was:

1. To Identify the type of sign of Bali dance *rejang renteng* in Luwu Timur District.
2. To find the symbolic meaning of Bali dance *rejang renteng* in Luwu Timur District.

### G. Significance of The Study

Theoretically, the results of this study could be used as a reference for readers or writer about the symbolic meaning of the *rejang renteng* dance as a sacred dance. Writer and society in general were expected to gain broader knowledge about analyzed the symbolic meaning in the *rejang renteng* dance. The results of this study were also expected to provided understood and attracted the interested of the younger generation in an effort to preserved culture.

Practically, writer hoped that this study was able to provided understood to the Balinese Hindu community in East Luwu Regency about the importance of the meaning in the *rejang renteng* dance in sacred ceremonies. Of course, this study was also expected to help in preserved the sacred arts of the Balinese Hindu community.

## CHAPTER II

### REVIEW OF LITERATURE

#### A. Previous Studies

Wardani, et al., (2018:87-92) in their study on *Rejang Dewa Dance: Form Of Movement, Meaning And Patterns Of Instruction In The Bali Community In Puuroe Village, Angata District*. The purpose of this study was to determine the form of movement, meaning, and pattern of inheritance of the Rejang Dewa dance at In the Bali Community in Puuroe Village, Angata District. The method used was a qualitative method by took data through participatory observation and in-depth interviews with photo and video evidence. The result of this study there were six forms of motion for the Rejang Dewa dance, namely (1) opened motion, (2) ngagem movement consisted of right ngagem and left ngagem, (3) nedunan motion, (4) ngayab motion, (5) ngewaliang motion, and (6) cover motion.

Kasmawati (2019:70-777) in her study on *Semiotic Analysis of the Bright Moon Dance in Rajawali Village, Banda Maira*. This study aimed to examine the semiotic analysis of the Bright Moon Dance in Rajawali Village, Banda Maira. This type of study was descriptive qualitative with an ethnographic approach which was a description and interpretation of a culture or system of social groups. The results of the study on the Bright Moon Dance in termed of semiotic meaning. The first was aiwando, the movement and meaning of the song, a sign was found in the form of the word aiwando which

had the meaning of gathered as a called to the whole community. Second, based on movement and sang, there were semiotic signs, namely joy, which meant the people's mood was happy when the full moon came. The three Signs contained in the *Aije Muje Mure* dance were quested which were symbolized by *mekingkar* movement and singed in which Miss *Maniska Tuanja Kanjo*. The four signs contained in the *Adidjela* song were the strength of the Rajawali community to maintain unity and integrity, which was symbolized by holding hands between each dancer. Fifth, the sign contained in the *Payong Payong* dance is a sign of unity which was symbolized by an open and closed umbrella.

Nurmayanti (2020) in her study *A semiotic Approach Symbolic Meaning of ogoh-ogoh to welcome the seclusion day in mamuju*. The purpose of this study was to explained the symbolic meaning of Ogoh-ogoh in welcomed Nyepi in Mamuju. The study method used in this study was descriptive qualitative study. The theory used in this study was semiotic by Charles Sander Peirce about symbol, index and icons. Based on her study it was known that the symbolic meaning of *ogoh-ogoh* in Mamuju district. The symbol of the statue made of bamboo, wood, and paper that was woven and a group of youths to commemorate Nyepi was a symbol of *ogoh-ogoh*. The statue was the *ogoh-ogoh* icon. Big height, creepy, handsome or beautiful were the indexed of *ogoh-ogoh*.

Rahmah, et al., (2020:203-215) in her study on *Pierce's Semiotic Analysis on Dhângga Madura Dance Performances*. This study aimed as an efforted to preserved culture, especially the arts where writer focus on described

the costumes and movements contained in the Dhângga Madura dance performance with the intention that the reader could find out the implied meanings in these symbols. This study uses a qualitative approach that was presented descriptively and interpretively. The result of this study explained Dhengge dance embodies the description of fishermen's activities that had a sense of beauty that was caused by movement and music produced by the mouth. Human life could not be separated from signs, and signs always had a load of meant. The symbols contained in this dance were analyzed qualitatively by Pierce's semiotics. The costumes of the dancers were interpreted by the fishermen as had a firm attituded and a fought spirit in faced life, steadfast and tough. Freedom, openness, simplicity, courage, manliness, and persistence were among the cultural ethos of the Madurese people. The dance movement depicted a trip to go to sea, search for fish to return to the beach, which meant that life could be likened to run a boat into the middle of the ocean which at timed was hit by big waves and strong winds, the boat to lose control, lose direction and even sink. For that we need planned, hard worked, togetherness, a sense of brotherhood and required patience, confidence, persistence, and surrendered.

Asyrafunnisa (2021: 26-31) in her study *Symbolic Meaning in the Traditional Dance of Bugis Makassar, Pakarena Dance (A Semiotic Study)*. This research aimed to found the function and symbolic meaning of Pakarena Dance in Bugis Makassar society which was the dance movements represented the principal life. The research was conducted in South Sulawesi, Makassar. The data were collected from Library Research. The researcher used descriptive

qualitative methods. The research showed the four functions of Pakarena Dance namely; King's accompaniment, the meant of Da'wah through it was movements, The form of Gratitude, and Entertainment Facilities. Pakarena Dance also had 13 parts symbolic meaning; Samboritta (making friends), Jangang leak-leak (rooster crows), Ma'biring kassi, Bisei ri lau '(rowing to the east), Angingkamalino (wind without blowing), Anni-anni (spinning yarn), Dalle tabbua (enduring fate patiently), Nigandang (repeatedly), So'nayya (dreaming), Iyolle ' (looking for the truth), Lambassari (disappointment), Leko 'bo'dong, Sanro beja '(birth shaman). In this case, sign, idea and object had relation to showed the symbolic meaning of Pakarena Dance.

Ruastiti, et al., (2021:165-180) in their study on *the Form and Meaning of Renteng Dance Performances in Saren Village, Nusa Penida, Klungkung, Bali*. The study focused on and the meant of the Renteng Dance which was displayed in Saren Village. Data was collected through observation, documentation studies, and interviewed with informant and analyzed descriptively used qualitative, theoretical and reception methods. The result of the study could concluded that the people of Saren Village performed *renteng* Dance in the form of a lost dance which was a dance performance without a story. This could be seen from his presentation, choreography, and music that accompanies *renteng's* performance. The Saren Village community performs *renteng* dance in the form of lost dance (without played) by five to eleven adult female dancers accompanied by the *balaganjur gamelan*. The *renteng* dancers who were presented in the context of the *Dewa Yadnya* ceremony at *Dalem Ped*

Temple wore a white kebaya, a white scarf, a symbol of purity. This ceremonial dance was performed with one phrase of variety of motion repetitively, where one phrased of movement could be divided into three patterns of movements of *ngelikas*, *sayar-soyor* and *mentangtangan* in one performance structure. *Renteng* dance was presented with a performance structure: opening, core and closing parts.

Muttaqin, et al., (2021:19-25) in his study on *Viewing The Semiotics Meaning Of The Bat Koko Dance Movement In Cimol Music*. The aims to determine the semiotic meaning of the Bat Koko dance movement on Cimol music in Indonesia Cupu Mas Studio, *ramban biak hamlet*, Lenek Village, East Lombok Regency. This type of study was qualitative descriptive. The method used was to saw noted with data collection techniques systematically triangulation. The results of this study indicated that the meaning that was found in the movement of the *Bat Koko* Dance was qualitatively contained in the movements of *rembaq ures*, *teleq gendang*, drum dance and shrimp receding. Sin sign meaning was found in the motion of the *rembaq ures*, *teleq gendang*, drum dance and shrimp receding, while the legitimate meaning was in the drum and shrimp receded dance movements.

Sari, et al., (2021: 135-145) in their study on *The Earth Dance Novel by Oka Rusmini (Charles Sanders Peirce's Semiotics Study)*. This study was a type of qualitative study. The focus of this study was the analysis of the novel *Tarian Bumi* by Oka Rusmini by used semiotic studies through the description of the meaning of icons, indices, and symbols. The results of this study found the



shape of icons, indices, and symbols in the novel *Tarian Bumi* by Oka Rusmini used the semiotic study of Charles Sanders Peirce. First, the shape of the icon was found by the character of Luh Sekar as an icon of ambitious women, the character of *Telaga* as an icon of a hard woman, and the character of *Sagra* as an icon of a firm woman. Second, in the form of the index, there was an index of the suffered of *Luh Sekar's* character and an index of the misfortune of the character of *Telaga*. Third, the symbols found in this study were symbols of Balinese culture.

Based on the previous studies above there are differences and similarities with the title made by the writer. The title chosen focused on the symbolic meaning of the *rejang renteng* dance and the type of dance object was also different from previous study.

## **B. Semiotic**

According to Van Zoest (1991:8-11), semiotics was the science of signs, namely an analytical method for studied signs. Signs were tools that used to find the way in this world, among humans and with humans. Signs were everywhere, words were signs, so were gestures, traffic lights, flags and so on. Signs in this sense were not just literal but are broader, for example the structure of literary works, film structures, buildings, bird songs, and everything else can be considered as signs in human life. If applied to language signs, letters, words, phrases, clauses and sentences never had meant in themselves. The signs only carried meaning (significant) in relation to the reader. It was the reader who

connected the sign with what was signified in accordance with the conventions in the language system in question.

Semiotics were a studies or analytical method to study signs. Semiotics basically wanted to study how humanity (humanity) saw things to signify in this cased not confused with communicated. (Sobur 2002:31-50). Peirce was a pragmatic philosopher who introduced the term "semiotics" in the late 19th century in America to refer to the "formal doctrine of signs." The basis of semiotics was the concept of signs; not only language and communication systems were composed of signs, but the world itself was related to the human mind—totally composed of signs. (Sobur, 2009:13).

Since the mid-20<sup>th</sup> century, semiotics had developed into a broad field of inquiry. It had been applied to the study of body language, art forms, discourse of all kinds, visual communication, media, advertising, narrative, language, objects, movement, facial expressions, eye contact, clothing, space, cuisine, rituals. In short, Semiotics was for everything that humans produced and used in communicated and represented things in a way that was psychologically and socially meaningful (Danesi, 2007:5). Semiotics involved the basic idea of the Meaning Triangle (Triadic Concept) which asserted that meaning arose from the relationship between three things: objects (objects), humans (interpreters) and signs. A sign (representamen) was something in physical form that could be captured by the five human senses and represented something other than the sign itself, while an object (sign reference) was a social context that becomes a reference for a sign or something the sign refers to. The

sign user (interpretant) was the thought concept of the person who used the sign and lowered it to a certain meaning or meaning that is in a person's mind about the object referred to by a sign.

According to Peirce's Theory of Semiotics in Sobur (2002:31-50), semiotics was based on logic, because logic studied how people reason, while reasoned accorded to Peirce was done through signs. These signs, accorded to Peirce, allowed us to think, related to other people and gave meant to what the universe displayed. In the opinion of semiotics was the science that studies signs and studies the procedures for these signs in work.

Based on the object, Peirce divides the sign into the icon (icon), index (index), and symbol (symbol). An icon was a sign whose relationship between the signifier and the signified was concurrent with a natural form. Or in other words, an icon was a relationship between a sign and an object or referenced that was similar in nature; for example, portraits and maps. Index was a sign that showed a natural relationship between a sign and a sign that was causal or a causal relationship, or a sign that directly referred to reality. The most obvious example was smoke as a sign of fire. Signs could also refer to the denotatum by convention. Such a sign was a conventional sign commonly called a symbol. So, a symbol was a sign that shows the natural relationship between the signifier and the signified. Relations between them were arbitrary or arbitrary, relationships based on community conventions (agreements).

Based on the interpretant, the sign (sign, representamen) was divided into rHEME, dicent sign or dicisign and arguments. Rheme was a sign that allows

people to interpret by choice. For example, a person with red eyes may indicate that the person had just cried, or had an eye disease, or that an insect had invaded the eye, or had just woken up, or wanted to sleep. Dicient sign or dicient sign was a sign accorded to reality. For example, if there were frequent accidents on a road, then a traffic sign was installed on the side of the road stating that there were frequent accidents. Argument was a sign that directly gave reasons about something (Sobur, 2006: 41-42).

Based on these various classifications, Peirce divided signs into ten types (Sobur, 2006: 42-43):

1. Qualisign, namely the quality as far as the sign had. Loud words indicated the quality of the sign. For example, a loud voice that indicated the person was angry or something was desired.
2. Iconic Sinsign, which was a sign that showed similarities. Examples: photos, diagrams, maps, and punctuation.
3. Rhematic Indexical Sinsign, which was a sign based on direct experience, which directly attracted attention because its presence was caused by something. For example: a beach that often took the lives of people who bathe there would have a flag with a meaningful skull image attached, it was forbidden to bathe here.
4. Dicient Sinsign, which was a sign that provided information about something. For example, the prohibition sign at the entrance of an office.
5. Iconic Legisign, which was a sign that informed a norm or law. For example, traffic signs.

6. Rhematic Indexical Legisign, which was a sign that referred to a particular object, for example a demonstrative pronoun. Someone asked, "Where's the book?" and answered, "That!"
7. Dicient Indexical Legisign, which was a sign that meant information and designated the subject of information. The sign in the form of a red light swirled above the ambulance indicated that someone was sick or an injured person was being rushed to the hospital.
8. Rhematic Symbol or Symbolic Rheme, which was a sign that was associated with its object through the association of general ideas. For example, we looked at the image of a tiger. Then we say, tiger. Why did we say that, because there was an association between the imaged and the object or animal we see which was called a tiger.
9. Dicient Symbol or Proposition (proposition) was a sign that directly connects with objects through associations in the brain. If someone said, "Go!" our interpretation immediately associated with the brain, and immediately we go. Yet the propositions we hear were only words. The words we used that make up sentences were all propositions that contained associated meaning in the brain. The brain automatically and quickly interpreted the proposition, and someone automatically and quickly interpreted the proposition, and someone immediately sets a choice or attitude.
10. Argument, which was a sign that was a person's preference for something based on a certain reason. Someone said, "It's dark." The person said dark because he considered the room to be said to be dark. Thus, argument was

a sign that contained judgment or reasoned why someone said that, of course this assessment contains truth.

### **C. Symbol**

Symbols were objects, events, speech sounds or written forms that were given meaning by humans. The primary form of symbolization by humans was through language. But humans also communicate using signs and symbols in painting, dance, music, architecture, facial expressions, gestures, body postures, jewelry, clothing, rituals, religion, kinship, nationality, spatial planning, property ownership, and many more. Yet another. Humans could give meaning to every event, action, or object related to thoughts, ideas, and emotions. The perception of the use of symbols as one of the significant characteristics of human beings had become an important subject of study in anthropology and other disciplines.

Humans no longer live solely in the physical universe, but humans live in the symbolic universe. Language, myth, art and religion are parts of this universe, like various threads that were intertwined to build a woven symbolic web. Hendro (2020:158-165). Symbols or signs could be seen as concepts regarded by humans as peculiarities of something else that contained qualities of logical-analysis or through associations in thought or fact. A symbol stimulates or carries a message that prompted thought or action. Charles Peirce, the founder of the modern semiotic discipline, identified three types of signs: (1) iconic signs that reflected the object in a certain way; (2) index marks that were physically related to the object; and (3) symbols such as language which

were meaningful to the object because they were interpreted in such a way through agreement.

Sign refers to its object (denotatum) in three main ways. First, through the similarity called iconic signs that can be manifested visually and verbally. Second, a sign referred to its denotatum by way of appointment or by using a sign vehicle that was indexical. Indexical signs were a sign vehicle (representament) that was identical to an arrow or an image of the index hand pointing at something.

The presence of such a sign vehicle is highly dependent on the existence of the external object referred to (denotatum). A wrecked car on display at the edge of the cliff was an indexical sign that pointed to the accident that often occurred at the forge. The stock price index provided an illustration of the relationship between the sign and its object. Third, a sign vehicle referred to its object through agreement. This kind of relationship was called a symbolic relationship, and the signs were called symbolic signs.

#### **D. *Rejang Renteng* Dance**

Renteng Dance was a ceremonial dance that was danced by five to eleven adult female dancers accompanied by the Balaganjur gamelan, a traditional Balinese musical instrument. Rejang dance was a type of wali (sacred) dance that was danced during religious ceremonies. This dance was performed and danced by female dancers with a sense of solemnity, full of

devotion to Ida Sang Hyang Widhi Wasa with full soul. One of the rejang dances was the *rejang renteng* dance. The movements of this dance are very simple with repetition of movements in each part, the Rejang dance was usually danced at the temple during a Hindu religious ceremony (Diastini, 2018:5-7).

Indrawan (2020:7-15) The Renteng dance was a sacred group dance and was only danced by adult women. This dance movement was fluid and repetitive, and the presentation, clothed, and musical accompaniment were very simple. The simplicity of the form and presentation of the Renteng dance creates a beauty that provided a formalistic aesthetic experience of this dance.

*Rejang renteng* dance was a dance offering that could be called Wali or Bebali. At the wali (sacred) ceremony, this *Rejang renteng* dance can be danced at the *Piodalan Alit, Madya* or *Agung* ceremonies. This *Rejang renteng* dance should not be called an entertainment dance or Balih-balihan dance which was commercial in nature or performed in any place because this dance it was own religious value Haryati and Putra (2019:148)

The main movements in this dance are called Nyalud and Ngelung. Nyalud is a hand movement that leads inward with both arms closed and opened in front of the chest and the position of the legs alternately right and left in front. While Ngelung was a movement to lie down to the right and left accompanied by one hand straight to the side and one bended towards the chest. At the end of this dance, it was called memande, which was a circular movement (renteng), where the dancers hold the shawls of other dancers in front of them to form an unbroken circle.



## CHAPTER III

### METHODOLOGY

#### **A. Type of the Research**

The type of the study in this study was descriptive-qualitative. Descriptive study was a form of study aimed at described existing phenomena, both natural phenomena and man-made phenomena which could include activities, characteristics, changes, relationships, similarities, and differences between one phenomenon and another (Sukmadinata, 2017 :72).

Descriptive study method according to Sugiyono (2018 : 86) was a study conducted to determine the value of independent variables, either one or more (independent) variables without made comparisons or connected with other variables. This meant that this study only wanted to know how the state of the variable itself was without any influenced or relationship to other variables such as experimental study or correlation.

Based on the explanation above, descriptive qualitative study was used in this study to describe the symbolic meaning of the *rejang renteng* dance, based on study problem above.

#### **B. Source of Data**

The study data sources would take directly from the Balinese Hindu community in East Luwu Regency, by interviewed several sources who had an understanding of the *rejang renteng* Dance such as religious leader, traditional stakeholders, trained or the *rejang renteng* dance. Then the writer also saw

firsthand how the *rejang renteng* dance was in East Luwu district. In addition to directly to the field, writer also use sources such as books, journals, thesis and other sources that can help fulfill the data in this study.

### **C. Method of Collecting Data**

In qualitative study, data collection was carried out in natural settings (natural conditions), primary data sources and data collection techniques were more on participated observation (participant observation), in-depth interviews (in depth interviews), and documentation Sugiyono (2018:87).

The method used by writer in this study was to use documentation techniques such as took photos of the *rejang renteng* dance, documented in the form of interview texts from several sources to understand the symbolic meaning of the *Rejang renteng* dance.

The method used to collect data in this study was based on several instruments:

#### **1. Observation**

Observation was one of the data collection methods in which writer go directly to the study location. Observation is a very important first step in conducting a study. Observation was carried out as an effort to observe and described the subject to be studied as concrete data at the study location.

#### **2. Interview**

The interview method was used to interview sources that were needed by writer directly got cleared information and provided information about the problems raised by writer. In this study, the writer interviewed

several sources who understand the *Rejang renteng* Dance in terms of meaning and symbolically in its appearance at sacred ceremonies.

### 3. Documentation

Documentation was the result of observations and interviews conducted by the writer. Documentation related to photos, videos or recordings at the time of the study. In this study, the documentation used was documentation in the form of images, namely photos during the performance of the *Rejang renteng* Dance, videos, namely documentation of the live performance of the *Rejang renteng* Dance or recordings, namely documentation in the form of live recordings during interviews with resource persons who understood the *Rejang renteng* Dance.

### 4. Document

The documents used in this study were journals, theses, articles, books and other sources about the *rejang renteng* Dance as secondary data in the study.

## **D. Method of Analyzing Data**

The type of theory the writer would use in this study was the semiotic theory. The semiotic theory would be put forward by Peirce. The data of this study were informants who had knowledge of the *rejang renteng* dance such as religious leader, traditional leaders, dancer trainer, and the Hindu community in East Luwu Regency who understood the *rejang renteng* dance. After all data had been obtained, the data will be analyzed based on the type of sign based on

Peirce theory then conclusions could be drawn to find the symbolic meaning in the *renteng rejang* dance in East Luwu Regency.



## CHAPTER IV

### FINDINGS AND DISCUSSION

#### A. FINDINGS

*Rejang renteng* dance was one of the sacred dances that functioned as a form of gratitude to *Ida Hyang Widhi Wasa* for all the gifts given. Not only in Bali, the *rejang renteng* dance was also currently grew rapidly in transmigration areas, one of which was in the Luwu Timur District. It had simple movements made *the rejang renteng* dance one of the easiest dances for mothers to learn, even though they did not have basic dance skills. Behind the simplicity of the movements in the *rejang renteng* dance, it had a very philosophical meaning contained in it started from the clothes used to the movements in the dance.

In this section, the data that had been collected would be explained. The data that had been obtained would identify the types of signs that exist and then determine the meaning of the symbols in the *rejang renteng* dance in Luwu Timur District. The data obtained were form and meaning of the clothes used as well as the types of movements and meanings that exist in each of these movements.

Based on interviewed conducted by the writer, obtained the same data on each resource person, during the interviewed. As said by Mrs. Iluh Sudarmi S.Ag as a teacher of Hinduism and the head of the WHDI of Luwu Timur District, the *rejang renteng* dance was a dance that had very simple

costumes and movements but should not change the simplicity of the movements or the costumes used. The rejang renteng dance had a standard that must be followed when this dance was performed. There must be no addition of movement or change in the color of the clothes used when dancing the rejang renteng dance. As a Balinese Hindu community in the Transmigration Area, especially in the Luwu Timur District, must follow all aspects that were standard in the rejang renteng dance as in Bali. Moreover, Ibu Dewa A Yenny as the trainer of the rejang renteng dance, said that, in Luwu Timur District must followed all aspects of the rejang renteng dance as in Bali and certainly the meaning in terms of clothing and movements in the rejang renteng dance was the same as in Bali.

### **1. Type of Sign of Bali Dance Rejang Renteng in Luwu Timur District Based on Peirce Theory**

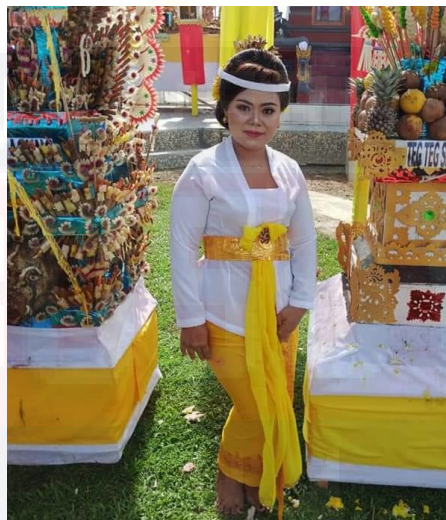
According to Peirce theory, every thought was a sign and every act of reasoning consist of interpretation signs. Through signs allowed us to think, relate to others and gave meaning to what the universe presents.

There were 10 types of signs made by Peirce based on the classification formed, which be used to identify the types of signs on clothes and movements in the rejang renteng dance in Luwu Timur District. There were *Qualisign, Iconic Sinsign, Rhematic Indexical Sinsign, Dicent Sinsign, Iconic Legisign, Rhematic Indexical Legisign, Dicent Indexical Legisign, Rhematic Symbol, Dicent Symbol* and *Argument*.

Based on the data that had been obtained, after been identified there were several signs of the clothes used in the rejang renteng dance, which were classified as types of signs based on Peirce's semiotic theory based on the suitability of the meanings possessed by the 9 parts of the clothes used with each type of sign.

**a. The clothes used in the rejang renteng dances:**

**1) Long sleeve white kebaya**



*Figure 1 Long sleeves white kebaya*

Long sleeves white was a white kebaya that was used by dancers when dancing the rejang renteng dance. The white kebaya should be wore during the rejang renteng dance. The kebaya used was generally the same as the kebaya used during prayer but should be white and had long sleeves.

The long-sleeved white kebaya had functions as a cover for the dancers' bodies which were considered sacred which need to be covered and maintained beautifully, clean and holy.

Based on Iconic Sinsign, this costume had similarities based on the color of the clothes. The white showed the sign of purity and cleanliness.

Based on the Dicient Indexical legisign, in long-sleeved white kebaya covered for the sacred human body which symbolized of purity and cleanliness.

This costume had the meaning that the human body was very sacred, it maintained and cared for with beauty, clean and holy.

## 2) Plain yellow scarf



*Figure 2 Plain yellow scarf*

Plain yellow scarf had a long shape like the shape of a shawl in general. The shawl used must be yellow because the yellow color was symbolized as a repellent against bad reinforcements based on the believed of Balinese Hindus. There were no rules regarded the size of the scarf used. The scarf used must be tied to the belly of the rejang renteng dancer because the belly was symbolized as a source of growth and development of goodness, badness and emotions.



Based on Rhematic Indexical Sinsign, belly as a source of growth of the goodness, badness and emotions, must be controlled used plain yellow scarf which had meaning as a binder.

In Dicent Indexical Legisign, plain yellow scarf that was tied to the dancer's belly symbolized as a barrier and controlled over good, evil and emotions that growth in the human belly.

Plain Yellow Scarf had a meaning as a binder. The belly was the source of the growth of goodness, badness and emotions. Therefore, it needed to be tied with a scarf knot symbol shape.

### 3) Yellow woven *cepuk* cloth



*Figure 3 Yellow ccepuk woven cloth*

Yellow cepuk woven cloth was a yellow cloth used by dancers when performed the rejang renteng dance. The cloth used was woven cloth, which had a yellow leaflet shape and has pattern. The cepuk woven cloth originally comes from Bali, Nusa Penida which was believed to had mystical powers as a protector. Because

not everyone had tenun cepuk woven cloth, dancers may used ordinary yellow colored cloth in dancing the rejang renteng dance.

Yellow woven Cepuk Cloth had function that in art there was a power to repel reinforcements or all kinds of danger, when the dancers dance the rejang renteng dance.

Based on the Iconic Sinsign the yellow woven cepuk cloth was an art that had mystical powers as a protector.

Based on the Dicent Indexical Legisign, gave information in the form of woven cloth which was symbolized as an art that believed had a function as a repellent for reinforcements or all kinds of dangers that were used when dancing the rejang renteng dance.

Balinese people believe that the yellow cepuk woven cloth had mystical powers as a protector which was used in ceremonial rituals such as the rejang renteng dance, therefore when performed the dance there were no obstacles or mystical disturbances.

#### 4) *Sasakan Polos*



*Figure 4 Sasakan polos*

Sasakan Polos was a form of hair bangs arrangement that was plain and not excessive in accordanced with the simplicity valued of the rejang renteng dance. Sasakan polos hairstyle was often used by adult women at religious ritual events.

Sasakan polos had the meaning of a clean (plain) mind, sincere and a sense of devotion to the creator.

Based on Iconic Sinsign showed that sasakan polos had similarities as a clean (plain) mind, sincere and a sense of devotion.

Based on Indexical Legisign Sasakan polos symbolized as mind control therefore, when dancing the rejang renteng dance the dancer's mind was pure and clean to avoid bad thoughts that could interfere the dance performed.

Based on the Rhematic Symbol, which sasakan polos described as sincerity, when performed rejang renteng dance, should be sincere in worshiped the almighty God.

##### 5) *Sanggul Pusung tagel*



*Figure 5 Sanggul pusung tagel*

Sanggul Pusung Tagel was a circular hair shape resembled a conch shape commonly used by adult women at religious events. The bun was a form of wig that was attached to the back of the head to form a hairstyle. Beside as a hairstyle, sanggul pusung tagel had the meaning that the rejang renteng dancer was a married dancer.

Based on Dicent Indexical Legisign sanggul pusung tagel was a circular hair shape resembled a conch shape commonly used by adult women at religious events had a sign that the rejang renteng dancer was an adult or married.

Based on Rhematic Symbol sanggul pusung tagel was a sign that the dancer in rejang renteng was married women.

As Balinese people, sanggul pusung tagel must be used by mothers in religious ceremonies and formal events as a sign that dancers were married. The same as the rejang renteng dance where the dancer had to be married / had children.

#### 6) *Bungan Jepun*



*Figure 6 Bungan jepun*

Bungan Jepun or frangipani flowers were beautiful flowers with a fragrant smell that have hidden flower essences. Bungan jepun were used as accessories on dancers' hair as a form of simplicity because bungan jepun were sourced directly from nature. Bungan jepun was attached to the back of the head above the sanggul. The number of bungan jepun paired was not specified.

Based on Iconic Sinsign bungan jepun symbolized beauty, fragrance and simplicity.

Based on Dicent Indexical Legisign, bungan jepun which was used by dancers for the rejang renteng dance as a sign of

simplicity but still shows beauty, fragrance, simplicity and does not show off.

Based on Rhematic Symbol Bungan jepun had a sign of beauty and fragrance. In reality, Bungan jepun (Frangipani flowers) were often used as hair accessories that had a beauty value.

Bungan jepun in Balinese society are often used in offeringed or as accessories because of the beauty of the bungan jepun or frangipani flower. In rejang renteng dance bungan jepun had a meaning as a symbol of beauty, fragrance, simplicity and not showed off as the meaning of hidden flower essences.

#### 7) *Subeng*



*Figure 7 Subeng*

Subeng were earrings that dancers used as accessories in the ears. The subeng used was usually large and golden color.

Subeng or earrings used by rejang renteng dancers had a philosophical meaning of listened to beautiful and holy speech or

sounds and not affected by dirty words therefore they interfere with the sense of holiness when dancing as an offering to the god, symbolized as a medium for controlled the sense of hearing.

Based on Rhematic Indexical Sinsign subeng as an earring with meaning the dancer listened to beautiful and holy speech or sounds and not affected by dirty words that had functions as ear accessories, as well as a medium for controlled the sense of hearing.

Based on Dicent Indexical Legisign, the rejang renteng dancers wore subeng or earrings functioned as a medium for controlled the sense of hearing and had a meaning therefore the rejang renteng dancers were able to listen to beautiful and holy speech or sound and not affected by dirty words that could disturbed the sense of holiness while performed the dance.

#### 8) *Tapih Putih*

Tapih Putih was a piece of white cloth used behind the yellow woven cepuk cloth that serves to cover the sensual parts of the human body. Tapih putih that used was white cloth leaflet.

Tapih putih had philosophy that lust was a source of confusion, because of that it needed to be controlled. Therefore, this tapih putih had important meaning in the rejang renteng dance as holiness in it was offerings.

Based on Iconic Legisign, in social norms self-control in the use of polite clothing was very important to avoid cause sensual

things, just as *tapih putih* functions as a covered for the sensual part of the *rejang renteng* dancer.

Based on Dicent Indexical Legisign, *tapih* in the *rejang renteng* dance had a function to cover sensual body parts as a medium for controlled confusion and lust, as if white symbolized purity.

#### 9) White and yellow colors on clothes



*Figure 8 White and yellow color*

White was a representation of the presence of all the basic colors in their maximum state. White could not be defined as a specific color. White meant the presence of all colors with maximum light that could no longer be represented by the eye.

Yellow was a combination of orange and green. Yellow was a combination of orange and green. Yellow was a bright color that symbolizes peace and joy. In the *rejang renteng* dance White and Yellow Color had a spiritual meaning in the *rejang renteng* dance.



white symbolized purity, innocence, and truth. In every Hindu religious ceremony, white was often used in offering as a symbol of holiness.

Yellow color had a meaning as protection or repellent reinforcements. Yellow was also very often used in religious ceremonies as a form of protection.

Based on Iconic Sign white and yellow color which had a sign as purity, truth and as protection or repellent from harm.

Based on Rhematic Symbol, the white color symbolized purity, truth, while the yellow color symbolized maturity and protection or repel from evil because there was an association between imaged and the object.

#### **b. The Movements in The Rejang Renteng Dance**

Based on the data, there were 3 movements used in the rejang renteng dance.

##### **a) *Memendet***



*Figure 9 Memendet*

Mendet was the first part of the movement as the opened movement in the rejang renteng dance. Pendet dance or mendet dance a welcome dance as a greeted to the gods and goddesses of heaven who came down to the world during the piodalan ceremony in Hinduism. This sacred dance as worship during the procession of religious ceremonies was performed at the temple. The Pendet dance, which was performed during a piodalan (major religious ceremony), has sacred and religious values. Better known as mendet or memendet, the mendet procession was carried out when the priest chants the sacred mantra of puja and praises to God.

In the rejang renteng dance, the mendet movement was adopted as the initial movement of the rejang renteng dance. The movement pattern was repeated. In the mendet movement there were two movements, namely nyalud and ngelung.



*Figure 10 Nyalud movement*



*Figure 11 Nyalud movement*

Nyalud was the movement of the hands facing the inside with both arms closed and open in front of the chest and the movement of the left and right legs alternately moving forward.



*Figure 12 Ngelung movement*

Ngelung was a movement to lie down to the right and left with one hand straight to the side, the other hand bent towards the chest.

Based on Iconic Legisign in the rejang renteng dance movement, in the mendet movement there were two movements,

namely nyalud and ngelung whose movement patterns were repeated.

In Dicent Indexical Legisign, movement of mendet as an opening movement which has 2 kinds of movements which had meaning as a welcome to the Hindu gods and goddesses from heaven. The movement of nyalud, the hand faced the inside with both arms closed and opened in front of the chest and the movement of the left and right legs alternately moved forward then the movement of ngelung, lied down to the right and left with one hand straight to the side, the other hand bended towards the chest had a meaning as harmony and natural balance.

**b) Rejang**

Rejang dance was a classical dance (traditional) where movements were simple, it was the expression given to this type of dance, considered that Rejang Dance was a tradition that had been passed down from generation to generation related to it was presence in Hindu religious ceremonies in Bali. The simple demeanor in the context of dance movements and make-up indicated that rejang dance was not concerned with the visual aspect but rather on the processed of sense of gratitude and offered that was presented to God Almighty.

As a dance that was included in the rejang dance, the rejang renteng dance adopted the rejang movement, and used the original

movements of the joint dance. Rejang movement was the second movement in rejang renteng dance. This movement was taken from the original movement of the Renteng Dance which had a very simple movement, which was reconstructed but still pay attention to the beauty aspect of the movement. In the rejang, there were ngeliud, ngenjet and tanjak movements.



*Figure 13 Ngeliud movement*

Ngeliud depicts control in smooth, soft and dynamic motion forming curved lines. Ngeliud was the movement of taking a scarf followed by a curved in the body.



*Figure 14 Ngenjet movement*

Ngenjet describes a movement that was solid, peaceful and full of calm, formed a symmetrical motion. Ngenjet was a

regular body movement up and down with both arms outstretched to the side



*Figure 15 Tanjak movement*

Tanjak depicts an asymmetrical movement. Tanjak was standing with arms straight out to the sides.

Based on Iconic Legisign in the rejang movement, the movement was the original movement of the rejang dance and the original movement in the joint dance which was the beginning of the rejang renteng dance. There were three movements that exist in the rejang renteng which were ngeliud, ngenjet and tanjak, where movement patterns were repeated.

Based on Dicent Indexical Legisign, the rejang movement as the second movement which was the essence of having 3 parts of the movement as a movement that symbolizes self-purification and freedom from bad things. Smooth, soft and dynamic movements form curved lines, then solid, peaceful and calm movements form symmetrical and asymmetrical movements.

c) **Memande**



*Figure 16 Memande movement*

Memande movement was the last dance movement that forms a circle as a sign of the start of prayer. The memande movement was based on the renteng movement which was the original movement of the rejang dance which now called the rejang renteng dance. The movement was carried out in the form of a circular chain (renteng) where one dancer held the dancer's scarf in front of him therefore it became an unbroken circle. This circular motion was taken in the story during the rotation of Mount Mandara Giri. The movement formed a circle faced the middle, then formed a circle facing the sea, then formed a circle with the left hand stuck towards the middle, then right hand stuck outwards and finally formed a circle by held a chain shawl, then walked out.

Based on Icon Legisign The memande movement was taken from the original movement of the renteng dance and based on the story of the rotation of Mount Mandara Giri which was the last

movement of the rejang renteng dance as a formed of respect and gratitude.

In Dicent Indexical Legisign, memande movement was the last movement of the rejang renteng dance. The movement in the formed of a circle as an expression of gratitude and honor. The movement formed a circle faced the middle as a tribute to the mountain as a symbol of holiness, then formed a circle faced the sea which meant prosperity then formed a circle with the left hand bent towards the middle, the form of expression of human request for welfare and holiness, then the right hand stretched outward, the symbol of humans who were obliged to keep nature in harmony, and the last formed a circle by held a chain shawl which meant human harmony and then walked out.

## **2. Symbolic Meaning of Bali Dance Rejang Renteng in Luwu Timur District Based on Peirce Theory**

According to Charles Peirce's theory of semiotics, semiotics was based on logic, because logic, people who has reason, reasoning has done through signs. These signs were what made possible to think, relate to others and gave meaning to what was shown.

Based on the data that had been collected, the data analyzed by using semiotic theory to find the symbolic meaning that existed in the clothes and movements that exist in the rejang renteng dance.



Based on the classification of signs made by Peirce, in determined the symbolic meaning of the rejang renteng dance, the writer only focused on Symbol in the clothes and movements of the rejang renteng dance.

**a. The Clothes Used in The Rejang Renteng Dance:**

**1) Long Sleeves white Kebaya**

Long sleeve white kebaya clothes used in the Rejang renteng dance tended to be plain white with long sleeves. It meant that the human body was sacred, therefore it must be kept and cared for with a clean and holy and beautiful.

Symbolic meaning of Long-sleeved white kebaya was a symbol of cleanliness and purity as the meaning of white.

**2) Plain Yellow Scarf**

The scarf used tied to the abdomen which had the understood that the belly was the center for the growth and development of good and evil as well as emotions, therefore it must be tied in the form of a scarf knot.

A plain yellow scarf has a symbolic meaning as a binder and control of good, evil and emotions that originate in the human belly.

**3) Yellow Woven Cepuk Cloth**

The yellow woven cepuk cloth was a colored woven cloth that was considered sacred which used for religious rituals. This

cepuk woven fabric came from Nusa Penida, where the rejang renteng dance originated. Had meaning in art there was the power of repelled reinforcements (danger). The symbolic meaning in this yellow cepuk woven cloth was a protector from distressed or repellent reinforcements.

#### **4) Sasakan Polos**

Sasakan Polos was a form of hair bangs arrangement that was plain and not excessive in accordance with the simplicity value of the rejang renteng dance. It had the meaning of a clean (plain) mind, sincere and a sense of devotion to the creator. It had the meaning of a clean (plain) mind, sincere and a sense of devotion to the creator.

Sasakan polos had Symbolic meaning of a clean mind and a sense of devotion.

#### **5) Sanggul Pusung Tagel**

Sanggul Pusung Tagel was a circular hair shape resembled a conch shape commonly used by adult women at religious events. Sanggul pusung tagel must be used by mothers in religious ceremonies and formal events as a sign that dancers were married. The same as the rejang renteng dance where the dancers must be married / had children.

The symbolic meaning of the sanggul pusung tagel was the dancer was married.

## 6) **Bungan Jepun**

Bungan Jepun or frangipani flowers were beautiful flowers with a fragrant smell that have hidden flower essences. Bungan jepun were used as decorations on dancers' hair as a form of simplicity because bungan jepun were sourced directly from nature.

Bungan jepun had symbolic meaning as symbol of beauty, fragrance, simplicity and not showed off as the meaning of hidden flower essences.

## 7) **Subeng**

Subeng or earrings beside as a jewelry as well as a medium to control the sense of hearing. Subeng or earrings used used by rejang renteng dancers had a philosophical meaning of listened to beautiful and holy speech or sounds and not affected by dirty words so that they interfere with the sense of holiness when dancing as an offering to the god. The symbolic meaning of subeng was to control the sense of hearing.

## 8) ***Tapih Putih***

Tapih Putih was a piece of white cloth used behind a yellow cloth that serves to cover the sensual parts of the human body. It contained the philosophy that lust was a source of confusion so it needed to be controlled. Therefore, this tapih putih had a very important meaning in the rejang renteng dance as holiness in it was

offerings. Tapih putih had symbolic meaning as a cover to the sensual parts of the human body to avoid lust and confusion.

### **9) White and Yellow Colors on Clothes**

White and Yellow Color had a spiritual meaning in the rejang renteng dance. White symbolized purity, innocence, and truth. In every Hindu religious ceremony, white was often used in offerings as a symbol of holiness. Yellow color had Symbolic meaning as protection or repellent reinforcements.

#### **b. The Movement Used in The Rejang Renteng Dance:**

##### **1) Memendet**

The first part of the movement as the opening movement in the rejang renteng dance was Memendet. In the mendet had two movements, namely nyalud and ngelung.

Nyalud was the movement of the hands faced the inside with both arms closed and opened in front of the chest and the movement of the left and right legs alternately moved forward. Ngelung was a movement to lie down to the right and left with one hand straight to the side, the other hand bent towards the chest.

Memendet had Symbolic meaning as a welcome for the Hindu gods and goddesses who descended from heaven. Mendet also had the meaning as a connected medium and a self-approach to the creator.

## 2) Rejang

Rejang movement was the second movement in rejang renteng dance. This movement was taken from the original movement of the Renteng Dance which has a very simple movement, which was then reconstructed but still pay attention to the beauty aspect of the movement. In the rejang, there were ngeliud, ngenjet and Tanjak movements.

Ngeliud depicts control in smooth, soft and dynamic motion forming curved lines. Ngeliud was the movement of took a scarf followed by a curve in the body. Ngenjet described a movement that was solid, peaceful and full of calm, formed a symmetrical motion. Ngenjet was a regular body movement up and down with both arms outstretched to the side. Tanjak depicts an asymmetrical movement. Tanjak was standing with arms straight out to the sides.

Symbolic meaning of rejang movement was a symbol of self-purification and freedom from bad things.

## 3) Memande

Memande movement was the last dance movement that formed a circle as a sign of the start of prayer. This circular movement was taken in the story during the rotation of Mount Mandara Giri.

The movement forms a circle facing the middle, then forms a circle facing the sea then forms a circle with the left hand sticking

towards the middle, then right hand stuck outwards and finally forms a circle by held a chain scarf then walked out.

Memande had Symbolic meaning as as an expression of happiness and gratitude. The movement in the formed of a circle as an expression of gratitude and honor. The movement forms a circle faced the middle as a tribute to the mountain as a symbol of holiness, then formed a circle faced the sea which meant prosperity then formed a circle with the left hand bent towards the middle, the form of expression of human request for welfare and holiness, then the right hand stretched outward, the symbol of humans who were obliged to keep nature in harmony, and the last formed a circle by held a chain scarf which meant human harmony.

## **B. DISCUSSION**

### **1. Type of Sign**

From the finding of the data above, based on an analysis conducted on the cloth and movements of the rejang renteng dance in Luwu Timur District, based on 10 types of signs accorded to Peirce, there were *Qualisign, Inconic Sinsign, Rhematic Indexical Sinsign, Dicent Sinsign, Iconic Legisign, Rhematic Indexical Legisign, Dicent Indexical Legisign, Rhematic Symbol, Dicent Symbol and Argument.*

**a. The clothes used in the rejang renteng dance**

There were 9 parts of the clothes used in the rejang renteng dance, which are classified as types of signs based on Peirce's semiotic theory based on the suitability of the meanings possessed each type of sign.

**Long sleeve white kebaya** had several types of sign based on analysis. Based on Iconic Sinsign, this costume had similarities based on the color of the clothes. The white showed the sign of purity and cleanliness.

Based on the Dicent Indexical legisign, in long-sleeved white kebaya covering for the sacred human body which symbolizes of purity and cleanliness.

**Plain yellow scarf** based on analysis, Rhematic Indexical Sinsign, belly as a source of growth of the goodness, badness and emotions, must be controlled used plain yellow scarf which had meaning as a binder.

In Dicent Indexical Legisign, plain yellow scarf that was tied to the dancer's belly symbolized as a barrier and control over good, evil and emotions that growth in the human belly.

**Yellow woven *cepu*k cloth** had several types of sign, Based on the Iconic Sinsign the yellow woven *cepu*k cloth was an art that had mystical powers as a protector.

Based on the Dicent Indexical Legisign, gave information in the formed of woven cloth which was symbolized as an art that believed had a function as a repellent for reinforcements or all kinds of dangers that are used when dancing the rejang renteng dance.

**Sasakan Polos** has several types of sign, Based on Iconic Sinsign showed that sasakan polos had similarities as a clean (plain) mind, sincere and a sense of devotion.

Based on Indexical Legisign Sasakan polos symbolized as mind control therefore, when dancing the rejang renteng dance the dancer's mind was pure and clean to avoid bad thoughts that could interfered the dance performance.

Based on the Rhematic Symbol, which sasakan polos described as sincerity, when performed rejang renteng dance, should be sincere in worshiped the almighty God.

**Sanggul Pusung tagel** based on Dicent Indexical Legisign sanggul pusung tagel was a circular hair shape resembled a conch shape commonly used by adult women at religious events had a sign that the rejang renteng dancer was an adult or married.

Based on Rhematic Symbol sanggul pusung tagel was a sign that the dancer in rejang renteng was married women.

**Bungan Jepun** based on Iconic Sinsign bungan jepun symbolized beauty, fragrance and simplicity.



Based on Dicent Indexical Legisign, bungan jepun which was used by dancers for the rejang renteng dance as a sign of simplicity but still shows beauty, fragrance, simplicity and does not showed off.

Based on Rhematic Symbol Bungan jepun had a sign of beauty and fragrance. In reality, Bungan jepun (Frangipani flowers) were often used as hair accessories that had a beauty value.

**Subeng** based on Rhematic Indexical Sinsign subeng as an earring with meanig the dancer listened to beautiful and holy speech or sounds and not affected by dirty words that had functions as ear accessories, as well as a medium for controlled the sense of hearing.

Based on Dicent Indexical Legisign, the rejang renteng dancers wore subeng or earrings functioned as a medium for controlled the sense of hearing and had a meaning therefore the rejang renteng dancers were able to listen to beautiful and holy speech or sound and not affected by dirty words that could disturbed the sense of holiness while performed the dance.

**Tapih Putih** based on Iconic Legisign, in social norms self-control in the used of polite clothes was very important to avoid cause sensual things, just as tapih putih functions as a cover for the sensual part of the rejang renteng dancer.

Based on Dicent Indexical Legisign, tapih in the rejang renteng dance had a function to cover sensual body parts as a medium for controlled confusion and lust, as if white symbolized purity.

**White and yellow colors on clothes** based on Iconic Sinsign white and yellow color which had a sign as purity, truth and as protection or repellent from harm.

Based on Rhematic Symbol, the white color symbolized purity, truth, while the yellow color symbolized maturity and protection or repel from evil because there was an association between imaged and the object.

#### **b. The Movements in The Rejang Renteng Dance**

**Memendet** based on Iconic Legisign in the rejang renteng dance movement, in the mendet movement there were two movements, namely nyalud and ngelung whose movement patterns are repeated.

In Dicent Indexical Legisign, movement of mendet as an opening movement which had 2 kinds of movements which had meaning as a welcome to the Hindu gods and goddesses from heaven. The movement of nyalud, the hand faced the inside with both arms closed and opened in front of the chest and the movement of the left and right legs alternately moving forward then the movement of ngelung, lied down to the right and left

with one hand straighted to the side, the other hand bent towarded the chest had a meaning as harmony and natural balance.

**Rejang** based on Iconic Legisign in the rejang movement, the movement was the original movement of the rejang dance and the original movement in the joint dance which was the beginning of the rejang renteng dance. There were three movements that exist in the rejang renteng which was ngeliud, ngenjet and tanjak, where movement patterns were repeated.

Based on Dicient Indexical Legisign, the rejang movement as the second movement which was the essence of having 3 parts of the movement as a movement that symbolized self-purification and freedom from bad things. Smooth, soft and dynamic movements form curved lines, then solid, peaceful and calm movements form symmetrical and asymmetrical movements.

**Memande** based on Icon Legisign The memande movement was taken from the original movement of the renteng dance and based on the story of the rotation of Mount Mandara Giri which was the last movement of the rejang renteng dance as a formed of respect and gratitude.

In Dicient Indexical Legisign, memande movement was the last movement of the rejang renteng dance. The movement in the

form of a circle as an expression of gratitude and honor. The movement formed a circle faced the middle as a tribute to the mountain as a symbol of holiness, then formed a circle faced the sea which meant prosperity then formed a circle with the left hand bent towards the middle, the form of expression of human requested for welfare and holiness, then the right hand stretched outward, the symbol of humans who were obliged to keep nature in harmony, and the last formed a circle by held a chain shawl which meant human harmony and then walked out

## **2. Symbolic Meaning**

Based on Peirce's theory of semiotic Symbolic meaning consisted of Icon, index and symbol. In this study, the author only focused on symbol to determined the symbolic meaning of the clothes and movements in rejang renteng dance in Luwu Timur District.

### **a. The clothes used in the rejang renteng dance:**

#### **Long Sleeves white Kebaya**

Symbolic meaning of long-sleeved white kebaya was a symbol of cleanliness and purity as the meaning of white.

#### **Plain yellow scarf**

A plain yellow scarf had a symbolic meaning as a binder and control of good, evil and emotions that originate in the humans belly.

**Yellow woven cepuk cloth**

The symbolic meaning in this yellow cepuk woven cloth was a protector from distressed or repellent reinforcements

**Sasakan Polos**

Sasakan polos had Symbolic meaning of a clean mind and a sense of devotion.

**Sanggul pusung tagel**

The symbolic meaning of the sanggul pusung tagel was the dancer was married or had children.

**Bungan Jepun**

Bungan jepun had symbolic meaning as symbol of beauty, fragrance, simplicity and not showed off as the meaning of hidden flower essences.

**Subeng**

The symbolic meaning of subeng was to control the sense of hearing. It must be controlled therefore the dancer not to be influenced by obscene words that could affected the dance performance.

***Tapih Putih***

Tapih putih had symbolic meaning as a covered to the sensual parts of the human body to avoid lust and confusion.

### **White and yellow colors on clothes**

Yellow color had Symbolic meaning as protection or repellent reinforcements.

#### **b. The movement used in the rejang renteng dance:**

##### **Memendet**

Memendet had Symbolic meaning as a welcome for the Hindu gods and goddesses who descended from heaven. Mendet also had the meaning as a connected medium and a self-approach to the creator.

##### **Rejang**

Symbolic meaning of rejang movement was a symbol of self-purification and freedom from bad things

##### **Memande**

Memande had Symbolic meaning as an expression of happiness and gratitude. The movement in the formed of a circle as an expression of gratitude and honor. The movement formed a circle facing the middle as a tribute to the mountain as a symbol of holiness, then forms a circle facing the sea which meant prosperity then formed a circle with the left hand bent towarded the middle, the form of expression of human request for welfare and holiness, then the right hand stretched outward, the symbol of humans who were obliged to keep nature in harmony, and the

last formed a circle by held a chain shawl which meant human harmony.

Based on the 9 parts on the clothes used in the rejang renteng dance, it could be concluded that the clothes of the rejang renteng dance had a sign of beauty, cleanliness and holiness. The colors used in the clothes were white and yellow as a sign of purity and protection or to ward off evil. Besides that, the clothes in the rejang renteng dance were also had signs as mind control, lust and emotions. Rejang renteng dance clothes was a complement to the sacred dance, rejang renteng which had functions as a sacred equipment as well as controlling the mind, senses, lust and as a repellent against reinforcements.

Based on the 3 parts that exist in the rejang renteng dance movement, after been analyzed based on the type of sign it could be concluded that in the existed movement the rejang renteng dance had a sign as an expression of gratitude.

Based on it was symbolic meaning, the clothes of the rejang renteng dance was a symbol of purity, cleanliness, beauty and protection from bad things. Based on the movement, it could be concluded that the rejang renteng dance movement had a symbolic meaning as an expression of gratitude for the grace given which was poured out through simple movements that had dynamic and harmonious movements

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. CONCLUSION

Based on the results of data analysis, it could be concluded that of the 10 types of sign in Charles Peirce's semiotic theory, there are 5 types of signs in the clothes and movements of the *rejang renteng* dance in Luwu Timur District, they were *Iconic Sinsign*, *Rhematic Indexical Sinsign*, *Iconic Legisign*, *Dicent Indexical Legisign*, and *Rhematic Symbol*. Based on the 9 parts on the clothes used in the *rejang renteng* dance, it could be concluded that the clothing of the *rejang renteng* dance had a sign of beauty, cleanliness and holiness. The colors used in the clothes were white and yellow as a sign of purity and protection or to ward off evil. The clothes in the *rejang renteng* dance were also had signs as mind control, lust and emotions. Based of the 3 parts in the *rejang renteng* dance movement, after been analyzed based on the type of sign it could be concluded that in the existed movement the *rejang renteng* dance had a sign as an expression of gratitude for the grace given which described through it was movement.

Based on the symbolic meaning, the clothing of the *rejang renteng* dance was a symbol of beauty, cleanliness, holiness, self-control and protection from the bad thing. Based on the movement, it could be



concluded that the rejang renteng dance movement had a symbolic meaning as an expression of gratitude for the grace given which was poured out through simple movements that had dynamic and harmonious movements.

## **B. SUGGESTION**

In research on the *Symbolic Meaning of Bali Dance Rejang Renteng* in Luwu Timur District, still far from perfect. Certainly, there were still shortcomings from the research conducted by the writer. Criticism and suggestions regarded the rejang renteng dance still needed to develop this research to be better. The writer expect that this research could be a referenced for future researchers related to the rejang renteng dance. The author also expected that the results of this study could provided an understood to the younger generation about the meaning of the Rejang dance as a sacred Balinese dance. The writer suggestion for the next researcher who wanted to took the rejang renteng dance as an object of the research, could examine the sociological aspects of the rejang renteng dance.

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## APPENDICES

### Transcript 1

Interview with Dewa A Yenny P as dancer trainer

Indonesian

**Mahesa** : Terima kasih,ibu, mau meluangkan waktunya untuk saya, untuk menayakan beberapa hal mengenai rejang renteng. Kebetulan judul penelitian saya berkaitan dengan tarian rejang renteng, jadi saya mau tanya ibu Dewa tentang tarian rejang renteng sebagai data saya untuk menyusun skripsi. Menurut ibu Dewa, sebagai pelatih tarian rejang renteng, tarian rejang renteng itu seperti apa ?

**Dewa A Yenny** : baik kalau menurut saya, tarian rejang renteng ya tarian sacral yang ditarikan oleh ibu ibu, terus jumlah penarinya itu harus ganjil. Tarian rejang renteng dilakukan pada saat odalan misalnya sebagai ungkapan rasa syukur.

**Mahesa** : menurut ibu Dewa, kir-kira makna dari tarian rejang renteng itu seperti apa, misalnya dari pakaian yang digunakan itu seperti apa terus gerakannya juga seperti apa ?

**Dewa A Yenny** : wah kalau saya ditanya seperti ini, bagaimana yah jawabnya. Kalau maknanya terus terang saya sebagai pelatih penari disini kurang memahami istilahnya kalau ditanya

maknanya seperti itu, makna gerakan juga, kami disini hanya mengikuti tarian rejang renteng yang ada di Bali saja. Makna yang saya tau hanya seperti jumlah penarinya harus ganjil tidak boleh genap. Terus selendang yang diikat di perut itu tandanya penarinya sudah menikah.

Mahesa : kalau dari pakain rejang renteng nya menurut ibu seperti apa ? terus apa saja gerakan yang ada di rejang renteng.

Dewa A Yenny : setau saya ini yah, pakaian yang digunakan itu kebaya putih lengan panjang, terus kamen berwarna kuning, selendang berwarna kuning, pakai sanggul pusung tagel juga yang dihiasi Bungan jepun, kemudian subeng atau anting anting. Terus model rambutnya itu sasakan polos. Terus kalau gerakan nya itu yang saya tau ada memendetnya, terus gerakan merejang, terus ada gerakan memande juga gerakan yang penarinya membuat lingkaran. Untuk maknanya sebenarnya dari pakainya imenurut saya sebagai symbol kesucian lah pastinya yah seperti selendang juga itu maknanya penarinya itu sudah menikah, Bungan jepun sebagai keindahan, kecantikan. Intinya kami menarikan tarian rejang renten itu mengikut daripada trai nrejang renteng yang ada di bali, karena sudah pakemnya seperti itu jadi harus diikuti semuanya.

Mahesa : jadi iyah intinya semua yang ada di rejang renteng dari pakaian terus gerakannya itu, ibu Dewa sebagai pelatihnya itu hanya mengikuti yang ada seperti di Bali begitu yah.

Dewa A Yenny : benar sekali. Karena kita sebagai penari tidak bias sembarang menambah gerakan atau pakai pakain yang beda dari yang di Bali.

Mahesa : baik kalau gitu, terima asih Ibu sudah meluangkan waktunya untuk saya wawancarai ini tentang tarin rejang renteng. Sekali lagi matur suksma ibu.

Dewa A yenny : nggih sama-sama.

In English

Mahesa : Thank you, mrs Dewa, for taking the time for me, to ask a few things about rejang renteng. Coincidentally, the title of my research is related to the rejang renteng dance, so I want to ask Dewa's mother about the renteng rejang dance as my data for compiling a thesis. According to mrs Dewa, the coach as a rejang renteng dance, what is the rejang renteng dance like?

Dewa A Yenny : Well in my opinion, the Rejang renteng dance is a sacred dance that is danced by adult women, and the number of

dancers must be odd. The rejang renteng dance is performed during odalan, for example, as an expression of gratitude.

**Mahesa** : According to Mrs Dewa, what do you think the meaning of the rejang renteng dance is, for example, from the clothes used, what are the movements like?

**Dewa A Yenny** : Wow, if I was asked like this, how would I answer? If the meaning is frank, I as a dancer trainer here do not understand the term when asked what it means, the meaning of movement as well, we only follow the rejang renteng dance in Bali. The meaning that I know is that the number of dancers must be odd, not even. The scarf tied around the stomach is a sign that the dancer is married.

**Mahesa** : What do you think about the rejang clothes, according to your opinion? and also the movement in rejang renteng?

**Dewa A Yenny** : As far as I know, the clothes used are a long-sleeved white kebaya, followed by a yellow kamen, a yellow scarf, wearing a sanggul pusung tagel, bungan jepun then subeng or earrings. Then the hair model is sasakan polos. Then if the movement is what I know there is a memendet, then the movement merejang, then there is a memande movement as well as a movement where the dancer makes a circle. In my opinion the clothes has meaning as a symbol of purity, like

the scarf, it means that the dancer is married. The point is that we dance the rejang renten dance according to the rejang renteng dance in Bali, because it's standardized like that so everyone must follow it.

Mahesa : So, the point here in every aspect of rejang renteng, Mrs Dewa as the trainer only follows what's in Bali, right?

Dewa A Yenny : That's right. Because we as dancers can't just add movements or clothes that are different from those in Bali.

Mahesa : ok then, thank you for taking the time to interview me about the rejang renteng dance. Once again thank you Mrs Dewa.

Dewa A Yenny : it's okay, you're welcome.

## Transcript 2

Interview with Iluh Sudarmi, S.Ag as Pemangku, a teacher, a dancer trainer and leader of Wanita Hindu Dharma Indonesia in Luwu Timur District.

Indonesian

Mahesa : Terima kasih, Ibu Iluh, mau meluangkan waktunya untuk saya, untuk menanyakan beberapa hal mengenai rejang renteng. Kebetulan saat ini saya sedang menyusun skripsi, judul penelitian saya berkaitan dengan tari rejang renteng, jadi saya mau tanya Ibu Iluh tentang tari rejang renteng



sebagai data saya untuk menyusun skripsi. Menurut ibu Iluh, sebagai pelatih tarian rejang renteng, juga sebagai ketua WHDI, tarian rejang renteng itu seperti apa ?

**Iluh Sudarmi** : Jadi menurut saya tarian rejang renteng adalah tarian yang ditarikan secara berkelompok yang jumlah penarinya ganjil, merupakan tarian sacral yang ditarikan pada saat upacara keagamaan yang berfungsi sebagai ungkapan rasa syukur atas anugrah yang diberikan oleh yang maha kuasa.

**Mahesa** : Menurut ibu iluh, kira-kira makna dari tarian rejang renteng itu seperti apa, misalnya dari pakaian yang digunakan itu seperti apa kemudian gerakannya juga seperti apa ? maknanya seperti apa ?

**Iluh Sudarmi** : kalau menurut saya rejang renteng itu memiliki makna sebagai ucapan rasa syukur yang dituangkan dalam gerakan rejang renteng, atas anugrah yang diberikan oleh yang maha kuasa. Kemudian pakaian yang digunakan dalam tarian rejang renteng itu ada baju kebaya putih yang memiliki makna kesucian dan kebersihan. Kemudian ada selendang polos warna kuning, nah selendang ini diikatkan pada perut sebagai symbol pengendalian nafsu. Kemudian ada kain tenun warna kuning yang digunakan penari sebagai penolak bala, kemudian sasakan polos, yaitu model rambut yang

polos sebagai makna pikiran yang fokus. Kemudian ada sanggul pusung tagel, ini sanggul yang biasa digunakan oleh ibu-ibu disetiap acara acara formal keagamaan. Sanggul ini menandakan penarinya itu sudah menikah atau lebih tepatnya sudah punya anak. Kemudian ada Bungan Jepun, melambangkan keidahan dan kecantikan. Terus ada subeng yaitu anting anting yang digunakan penari sebagai pengendalian indra pendengaran agar dalam menarikan tarian rejang renteng senantiasa mendengarkan hal hal yang baik dan suci. Yang terakhir itu ada tapih putih nah tapih putih ini digunakan sebelum kain tenun kuning. Jadi kain tapih putih dulu setelah itu baru kain tenun warna kuning. Tapih putih ini fungsinya sebagai penutup tubuh wanita yang sifatnya sensual. Nah itu semua tadi bagian dari pakai nyang ada pada tarian rejang renteng. Kemudian dari gerakannya, rejang renteng ada tiga gerakan yaitu Memendet, Rejang dan Memande. Memendet gerakan awal tarian rejang renteng sebagai penyambutan dewa dewi yang turun ke bumi. Kemudian gerakan Rejang, nah gerakan rejang ini gerakan asli dari tarian Renteng yang ada di Nusa Penida di Bali. Grekan rejang disimbolkan sebagai regakan untuk menyucikan diri dari hal yang buruk. Kemudian gerakan Memande, gerakan ini bentuknya melingkar, jadi semua

penari rejang renteng membuat lingkaran kemudian menghadap ke tengah sebagai penghormatan ke gunung, gunung ini disimbolkan sebagai kesucian, kemudian bentuk lingkaran menghadap ke laut sebagai ucapan rasa syukur atas anugrah yang dilimpahkan, kemudian berjalan melingkar sambil memegang selendang sebagai keharmonisan manusia kemudian berjalan keluar. Nah itulah gerakan yang ada pada tarian rejang renteng yang ibu tau. Mungkin penjelasannya banyak tetapi hanya itu yang ibu pahami tentang makna yang ada pada tarian rejang renteng itu.

**Mahesa** : jadi seperti itu yah bu makna pakain dan gerakan dari tarian rejang renteng. Selain itu ibu kira-kira seperti apa lagi nih tarian rejang renteng itu ?

**Iluh Sudarmi** : menurut saya tarian rejang renteng ini tidak ada beda nya dengan tarian rejang renteng yang ada di Luwu Timur ini, karena sumber tarian rejang renteng ini hanya satu, sama seperti di Bali, karena aslinya tarian rejang renteng ada di Nusa Penida di Bali.

**Mahesa** : dari ketiga gerakan tadi, apakah rejang renteng yang ada di Luwu Timur ini ada gerakan khususnya atau tidak ?

**Iluh Sudarmi** : kita di Luwu Timur mengikut yang ada seperti di Bali. Tidak boleh ada tambahan variasi gerakan maupun pakain

yang digunakan, karena ada pakemnya, dan pakem nya memang sudah seperti itu jadi tidak boleh dirubah.

Mahesa : jadi seperti itu yah mengenai tarian rejang renteng ini.

Ternyata sudah ada pakemnya, harus seperti di Bali.

Iluh Sudarmi : Benar sekali, memang sudah seperti itu. Kita yang ada di daerah transmigrasi harus mengikuti yang sudah menjadi pakem dan harus melestarikannya.

Mahesa : baik ibu iluh, saya kira semua pertanyaan saya sudah ibu jawab, saya berterimakasih kepada ibu Iluh karena sudah meluangkan waktunya untuk saya. Semoga data yang saya peroleh ini bisa menjadi bahan dalam penyusunan skripsi saya. Saya ucapkan matur sukma.

Iluh Sudarmi : nggih sama sama.

In English

Mahesa : Thank you, Mrs. Iluh, for taking the time for me to ask a few things about rejang renteng. Incidentally, I am currently compiling a thesis, the title of my research is related to the rejang renteng dance, so I would like to ask Mrs. Iluh about the rejang renteng dance as my data for compiling the thesis. According to Iluh's mother, as the coach of the rejang renteng dance, as well as the chairman of the WHDI, what is the rejang renteng dance like?

Iluh Sudarmi : So, in my opinion, the rejang renteng dance is a dance that is danced in groups with an odd number of dancers, it is a sacred dance that is danced during religious ceremonies which serves as an expression of gratitude for the grace bestowed by the almighty.

Mahesa : According to Ibu illuh, what is the meaning of the rejang renteng dance, for example, what kind of clothes are used and what are the movements like? what does it mean?

Iluh Sudarmi : in my opinion, rejang renteng has a meaning as an expression of gratitude as outlined in the rejang renteng movement, for the grace given by the almighty. Then the clothes used in the rejang renteng dance are white kebaya clothes which have the meaning of purity and cleanliness. Then there is a plain yellow scarf, now this scarf is tied to the stomach as a symbol of lust control. Then there is the yellow woven cloth used by the dancers as a repellent against reinforcements, then plain sasakan, which is a plain hairstyle as a meaning of a focused mind. Then there is the sanggul pusung tagel, this is a bun commonly used by women at every formal religious event. This sanggul indicates that the dancer is married or has a child. Then there is Bungan jepun, symbolizing beauty. Then there are subeng, namely earrings that are used by dancers to control the senses of hearing so

that in dancing the rejang renteng dance, they always listen to good and holy things. The last one is white tapih, so this white tapih is used before the yellow woven cloth. So first the white tapih cloth and then the yellow woven cloth. This white tapih functions as a cover for a woman's body which is sensual. So, that was all part of the use in the rejang dance together. Then from the movement, rejang rentengly there are three movements, namely Memendet, Rejang and Memande. Memendet The initial movement of the rejang renteng dance is to welcome the gods and goddesses who have come down to earth. Then the Rejang movement, the Rejang movement is the original movement of the Renteng dance in Nusa Penida in Bali. rejang is symbolized a to purify oneself from bad things. Then the Memande movement, this movement is circular in shape, so all the rejang renteng dancers make a circle and then face the center as a tribute to the mountain, this mountain is symbolized as purity, then form a circle facing the sea as an expression of gratitude for the grace bestowed, then walk in a circle while holding the shawl as human harmony then walks out. So, that's the movement in the rejang renteng dance that you know. Maybe there are many explanations, but that's all I understand about the meaning of the rejang renteng dance.

Mahesa : So that's how it is, ma'am, the meaning of the clothes and movements of the Rejang dance together. Besides that, what do you think about the rejang renteng dance ?

Iluh Sudarmi : In my opinion, the rejang renteng dance is no different from the rejang renteng dance in East Luwu, because the source of the rejang renteng dance is only one, the same as in Bali, because the original rejang renteng dance was in Nusa Penida in Bali.

Mahesa : Based on three movements, does the rejang renteng in Luwu Timur have a special movement or not?

Iluh Sudarmi : we in East Luwu follow the ones like in Bali. There should be no additional variations of movements or clothes used, because there are rules, and the rules are already like that so they cannot be changed.

Mahesa : So that's how it is about this rejang renteng dance. It turns out that there is a standard, it must be like in Bali.

Iluh Sudarmi : That's right, it's like that. We who are in the transmigration area must follow what has become standard and must preserve it.

Mahesa : well I think you have answered all my questions, I thank ibu Iluh for taking the time for me. I hope this data can be

used as material in the preparation of my thesis. Matur  
sukmsa ibu iluh

Sudarmi : Nggih. You're welcome.





### Interview Documentation





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*Figure 17 Long sleeves white kebaya*

*Figure 18 Plain yellow scarf*

*Figure 19 Yellow ccepuk woven cloth*

*Figure 20 Sasakan polos*

*Figure 21 Sanggul pusung tagel*

*Figure 22 Bungan jepun*

*Figure 23 Subeng*

*Figure 24 White and yellow color*

*Figure 25 Memendet*

*Figure 26 Nyalud movement*

*Figure 27 Nyalud movement*

*Figure 28 Ngelung movement*

*Figure 29 Ngeliud movement*

*Figure 30 Ngenjet movement*

*Figure 31 Tanjak movement*

*Figure 32 Memande movement*

## AUTOBIOGRAPHY



I Komang Mahesa Wibisana was born in Makassar, South Sulawesi Province on September 6, 2000 from couple I Nyoman Sugiarto and Ni Made Sudiari. He is the second of three children. In 2006 his first education was at SDN 156 Kalaena. In 2012 he continued his education to SMP Negeri 1 Kalaena then in 2015 continued his education at SMAN 9 Luwu Timur. At SMAN 9 Luwu Timur, He participated in the Student Council Organization. At SMAN 9 Luwu Timur, He followed the Marching Band extracurricular for one year. In 2018 he went to Makassar to continue his education at Bosowa University, Faculty of Letters majoring in English literature. Beside being active on campus, he is also active in organizations such as the Student Executive Board of Literature Faculty at Bosowa University and as the Management of the PC KMHDI Makassar Organization, DPP PERADAH Indonesia Sulawesi Selatan and DPK PERADAH Kota Makassar.