



Vidyottama Sanatana
International Journal of Hindu Science and Religious Studies

Vol. 7 No. 1 May 2023

THE REPRESENTATION OF PUJASMARA IN ABUANG DANCE IN TENGANAN PEGRINGSINGAN VILLAGE, MANGGIS DISTRICT, KARANGASEM REGENCY

By:

Ni Ketut Riska Dewi Prawita¹; I Nyoman Suarka²; I Nyoman Linggih³

¹Universitas Hindu Indonesia ; ²Universitas Udayana; ³UHN I Gusti Bagus Sugriwa Denpasar

Email: riskadewiprawita@gmail.com

Received: January 26, 2022

Accepted: May 15, 2023

Published: May 31, 2023

Abstract

Abuang dance is one of the dances that accompany religious ceremony at Usaba Kasa and Usaba Sambah in Tenganan Pegringsingan. The art of dance provides an image of worshiping the greatness of God through beauty, therefore Sang Hyang Smara is believed to be God of worship as God of Beauty. This research is a qualitative research with an ethnographic research approach. The results of the research show that Abuang Dance contains many symbols of Pujasmara that can be internalized to the Tenganan Pegringsingan community, Pujasmara's representation in Abuang Dance is shown by dancers, fashion, property, movement, and selonding gamelan. The belief of the Tenganan Pegringsingan community is a belief in local wisdom based on the desa, kala, patra which cannot be changed, but remains in the teachings of the Hindu religious scriptures that God is One 'Esa'.

Keywords: Pujasmara, Abuang dance, Usaba, Symbol, Representation, Sang Hyang Smara.

I. INTRODUCTION

Tenganan Pegringsingan is one of the ancient villages in Bali categorized as Bali Aga Village. The community of Tenganan Pegringsingan can be classified into small community life, with the traditional patterns that emphasize social organization, as well as daily activities that are centered on the interests of the village, especially in the implementation of religious ceremonies. Generally, one of the arts that often accompanies religious ceremonies is a dance. One of the ceremonies held is the performance of Abuang dance at the Usaba Kasa and Usaba Sambah ceremony in accordance with the Tenganan Pegringsingan calendar. This is based on the belief of the people of Tenganan Pegringsingan for the mandate and respect to Bhatara Indra as the Supreme God who is worshiped by 'Hindus of Indra sect'.

Abuang dance is one of the guardian dances that is offered to Sang Hyang Widhi Wasa, and it has existed since the 10th century according to the history of Tenganan Pegringsingan village (Dasih, 2018:58). Bandem (1982:1) states that Abuang means sacred in which the person dances by pouring wine/tuak/nira as a sacred offering, usually accompanied by a set gamelan, called selonding. But in fact, Abuang dance offered tuak can be found in the Abuang dance performed at Usaba Sambah ceremony, not at Usaba Kasa ceremony. The performance of Abuang dance involves all members of the Tenganan community as dancers, they are Daha, Teruna, Krama Desa Luh, and Krama Desa Muani.

Related to the context of religion, the element of beauty that contains religious values in Abuang dance can be connected with the concept of Pujasmara. Pujasmara is a discourse that has the meaning of worship (Dharmayanti, 2019: 28). The word of Puja means honor, worship, respect, reverence to the leader, worship of Gods (Zoetmulder, 2006: 870). The word of Smara means love, beauty, the God of Love, the God of Beauty (Zoetmulder, 2006: 1109). Therefore, Pujasmara is a worship of Sang Hyang Widhi Wasa in his manifestation as the God of Beauty "Sang Hyang Smara". Smara is the God of Beauty or God of Love armed with flowers and

flowers function as a source of beauty because flowers are one of the places where Sang Hyang Smara "God of Beauty" resides in the real world (Manu in Suarka, 2009:92--95).

The beauty reflected through the performance of Abuang dance creates a beautiful sense of "lango" because it is caused by an impression in the soul through the panca indria which is based on inner feeling to be charisma. In kakawin Smaradahana, Sang Hyang Smara is the eternal God of Beauty. Sang Hyang Smara and Dewi Ratih are a pair of Gods and Goddesses as symbols of beauty and love filled with desire, loyalty, and sacrifice. Dewi Ratih resides in every woman while Sang Hyang Smara resides in every man. Women and men have feelings of love, beauty, and longing that come from the soul power of Sang Hyang Smara and Dewi Ratih.

Referring to this study, Dewi Ratih resides in the Daha and Krama Desa Luh while Sang Hyang Smara resides in the Teruna and Krama Desa Muani. Thus, it can be assumed that Abuang dance performed at Usaba Desa in Tenganan Pegringsingan is thought to be a beauty worship beauty or worship of God through beauty (dance), therefore a more comprehensive research is needed through this study.

II. METHOD

This study used several methods as follows: the type of study was qualitative with ethnographic approach that is carried out by ethic and emic. Spradley (1997: 3), ethnography is a work that describes a culture. In this case, the object of ethnographic research is the culture itself so that culture has an important and central position to be studied in more depth as is the nature of ethnography to study in depth. The location of this study was done in Tenganan Pegringsingan Village, Manggis District, Karangasem Regency. The type of data used was qualitative data. The data source consisted of primary data and secondary data. Research instruments consist of supporting instruments such as interview guidelines equipped with digital cameras, mobile phones, and notes. The informant determination technique applied was

done by purposive sampling. Data collection techniques were carried out by observation, interviews, documentation studies, and literature studies. The data analysis techniques applied were data reduction, data presentation, inference, and verification. The data analysis presentation technique was poured in some chapters, each chapter collecting various data analysis results, theoretical reference support, and the reality of Pujasmara in Abuang Dance in Tenganan Pegringsingan Village, Manggis District, Karangasem Regency.

III. RESULTS AND DISCUSSION

Based on the academic study conducted on *Pujasmara* in *Abuang* dance in Tenganan Pegringsingan, the following research result can be stated.

1.1 *Pujasmara*

Etymologically, *Pujasmara* comes from Sanskrit namely from the word of “*Pu*” which means respect, worship, devotion (to the higher), and the word of “*Smara*” which means love, lust, romance, memories (Williams, 1981: 641). Based on the Old Javanese-Indonesian Dictionary, it is formed by two words, namely “*Puja*” and “*Smara*”. The word of “*Puja*” means honor, worship, respect, respect for leader, worship of Gods (Zoetmulder, 2006: 870). The word of “*Smara*” means love, beauty, the God of Love, the God of Beauty (Zoetmulder, 2006: 1109). Therefore, *Pujasmara* in this context can be interpreted as worshipping *Sang Hyang Widhi Wasa* in His manifestation as the God of Beauty “*Sang Hyang Smara*”. The same thing was explained by the Old Javanese literature expert, Suarka, the meaning of *Pujasmara* is worship of God Almighty in His manifestation as *Sang Hyang Smara* “God of Beauty”. The art of dance gives an image of worshipping the greatness of God through beauty; thus, entrusting *Sang Hyang Smara* “God of Beauty”. This view is based on the understanding that dance is a representation of beauty, thus beauty is the main and absolute element in art (interviewed, 3 January 2020).

1.2 *Abuang Dance*

Abuang dance is defined as a sacred dance that offers *tuak/anira* and is accompanied by the *selonding gamelan* (Bandem, 1982: 1). Sadra, one of the community leaders in Tenganan Pegringsingan, explained that *Abuang dance* is a sacred dance that implies the concept of balance and beauty (interviewed, 1 January 2020). The same thing was stated by Gara (2006:439-440), that *Abuang dance* comes from the text of *Samodana Sangkep Ngudang Luanan on Usaba Sambah*, namely from the word of “*mabuang*” which is formed by the root word “*buah*” (fruit) with combined affix (*ma-ang*) ‘to produce fruit’; throw away lust, love, a sacred dance performed by indigenous villages with beauty and love. Therefore, *Abuang dance* is interpreted as a sacred dance in praying the abundance of fruits, as well as sacred dance that represent faith with love and beauty in order to create balance and harmony.

This interpretation is based on the reality of the community of Tenganan Pegringsingan refers to the marriage pattern. In Tenganan Pegringsingan, the endogamy pattern means that a man (*Teruna*) must marry a woman (*Daha*) who comes from the same origin, namely Tenganan Pegringsingan. The endogamous marriage, implemented in Tenganan Pegringsingan, provides rights and obligations in accordance with *awig-awig* for those who marry from the same origin, namely Tenganan Pegringsingan. If they marry someone outside the village of Tenganan Pegringsingan, they will lose the rights and obligations regulated by *awig-awig*, and their status will be reduced to *krama gumi pulangan*.

Therefore, it can be concluded that the *Abuang Dance* performed in Tenganan Pegringsingan has several meanings that are adapted to the context and time of its implementation (*sasih*), namely the *Abuang Dance* in the *Usaba Kasa* and the *Abuang Dance* in the *Usaba Sambah*.

According to Sudiastika, *Abuang dance* in the *Usaba Kasa* ceremony is a sacred dance that is presented to God Almighty and it is performed by the *Teruna* and *Daha* in pairs to foster a sense of love, affection, love, beauty and fruit harvest

success, with the aim of having an endogamous marriage between *Teruna* and *Daha* Tenganan Pegringsingan to preserve the Tenganan Pegringsingan civilization. It is called the *Abuang Luh-Muani dance*. In the *Usaba Kasa* ceremony, the *Abuang dance* is performed at night called the *Abuang Peteng*, and the *Abuang dance* is performed in the morning called the *Abuang Lemah*. Those are carried out in the front yard of the *Bale Agung*. Meanwhile, the *Abuang dance* in the *Usaba Sambah* emphasizes more on the symbol of offerings to *Sang Hyang Widhi Wasa*, which are staged separately, with the categories *Abuang Luh* and *Abuang Muani* which begins with pouring palm wine/tuak (interviewed, 1 January 2020).

Based on the results of research observations, it can be concluded that the dance can be symbolized as a form of worship to *Sang Hyang Widhi Wasa* as the God of Beauty '*Sang Hyang Smara*', because the *Abuang dance* is one of the dance arts that reveals the beauty. The beauty emitted by the dance can evoke a sense of '*lango*' beautiful from the dancers and the audience.

1.3 The Symbolic Representation of *Pujasmara* in *Abuang Dance* in Tenganan Pegringsingan

According to Stuart Hall (1997:15) representation is a production of the concept of meaning in the mind through language. It is the relationship between concepts and language that describes real objects, people, or even events into fictional objects, people, or events. Representation means using language to say something meaningful, or describe the world meaningfully to others.

Abuang Dance contains many symbols and has the meaning of *Pujasmara* which can be internalized to the people of Tenganan Pegringsingan, especially *Daha*, *Teruna*, *Krama Desa Luh*, and *Krama Desa Muani*, both socially, culturally and religiously. This is based on the basic concept of Hindu aesthetics, namely *Satyam*, *Sivam*, *Sundaram*. The theory of symbolic interactionism used in analyzing the representation of *Pujasmara* in the *Abuang*

Dance in Tenganan Pegringsingan, is based on Blumer's opinion in Soetomo (2008: 124) which states that symbolic interactionism refers to the distinctive nature of human actions or interactions. Human interactions are mediated by the use of symbols, interpretation, and discovery of the meaning of the actions.

Referring to the representation of *Pujasmara* in the *Abuang dance*, which is synonymous with symbols, shapes, or signs that have meaning, Blumer's theory of symbolic interactionism is used because it points to the distinctive nature of human interaction which is bridged by the use of symbols, by interpretation, and by the certainty of meaning. This theory is supported by Geertz (1983: 89) suggests that ritual symbols as a culture contain meaning bound to aspects, such as religion, philosophy, art, science, history and myths, he continued that culture as a system of meanings that is inherited historically contained in symbols Based on the results of the research, it was found that symbols refer to the representation of *Pujasmara* in the *Abuang dance* can be listened by the following descriptions.

a. Dancers

Actors are presenters in the show, both directly and indirectly involved in presenting the form of the show. Some performances only involve male actors, female actors, and feature male actors together with female actors. Performers seen from age and age may vary, for example children, adolescents or adults (Gupita and Kusumastuti 2012:3).

The principle of pairing men and women in Java is called *Lanang-Wadon*, in Bali it is called *Purusa-Pradana*, which appears in various cultural traditions with all its manifestations. Dance has several types of gender, namely men 'dance performed only by men', women 'dance performed only by women', men and women 'like *joged bumbung* dancers', women with feminine and men with masculine character (Dibia, 2006:91).

The representation of *Pujasmara* through the dancers in the *Abuang Dance*. The involvement of the body in the religious acts of the Hindu community in Bali is seen when the

body is interpreted as *sekar*. The word *sekar* can mean flowers, songs, and bodies (Sugriwa in Suarka, 2015: 25). Related to the context of dance, dancer can mean *sekar* which means flower. *Manu* in Suarka (2009:92--95) states that flowers (*puspa*) function as a source of beauty because flowers are one of the dwelling places of *Sang Hyang Smara* (God of Beauty) in the real world, namely as a generator of lust, as well as a means of ceremonies. Flowers are called *sekars*, and the human body is one of the *sekars* as *yantras*, where the God of Beauty '*Sang Hyang Smara*' resides. The roles of *Sang Hyang Smara* and *Dewi Ratih* as the Goddess of Beauty have a correlation with the roles of the dancers *Muani* and *Luh*.

Similarly, in the performance of the *Abuang dance*, the dancers played by *Muani* and *Luh* can be referred to as *sekar* (flowers) which function as a source of beauty from the Gods of Beauty. As described by Sadra as follows:

Pragina or the dancer of *Abuang dance* is a symbol of beauty and balance. Beauty is synonymous with aesthetics, so it must refer to the concepts of *satyam*, *sivam*, *sundaram*. I believe that there is a God of Beauty that resides within every human being, especially in the dancers (*Luh* and *Muani*) (interviewed, 15 November 2020).

The power of the unification of the two elements is believed to be able to give birth to incomparable beauty (*kalangwan*) which is based on love.

b. Dance Clothing

Clothes of the dancers are one of the important supporting factors in an appearance worn by dancers on stage. This view is able to give a beautiful impression of '*lango*' and harmony in the performance of the dance. In addition to adding to the attractiveness of the show, fashion is used to show gender identity, social status, character and dance genre (Dibia, 2013: 81).

Most of the traditional dances still maintain the dress code that they received from their ancestral heritage. Dance clothing is clothing that is used for dance needs that are danced on

stage (Bandem, 1997:81). The dance dress is artistic dance clothing with all the equipment including accessories, headdresses, and their properties.

The representation of *Pujasmara* through the dance dress in the *Abuang Dance*. The dance dress that represents the God of Beauty, namely the headdress, clothing fashion, accessories and properties used in the performance of the *Abuang Dance*.

First, the hairdo of *Daha* and *Krama Desa Luh* uses hair bun or *pusungan* with gold flower decorations. Meanwhile, *Teruna* and *Krama Desa Muani* are identical to the use of *udeng*. The head dress worn by the *Abuang dancers* in Tenganan Pegringsingan between *Luh* and *Muani* has quite striking differences, namely (1) *Luh* is identical with hair styled like a *pusungan* or rolled up, tied and the ends are loose, or wrapped in '*kaput*' plus a bun decoration 'crown' and 'flower of gold' type of chrysolite or shoot'; (2) *Muani* identically decorated with *udeng* or tied with thread. The use of headdresses for *Luh* and *Muani* clearly leads to the concept of *Pujasmara*, *Sang Hyang Smara* and *Dewi Ratih*. The head dress used by *Luh* group dives into the beauty of the *pradana* element which is a representation of *Dewi Ratih* as the Goddess of Beauty. The head dress used by the *Muani* group dives into the beauty of the *purusa* element which is a representation of *Sang Hyang Smara* as the God of Beauty. The use of *pusungan* and *udeng* is a representation of the God of Beauty, namely *Sang Hyang Smara* and *Dewi Ratih*.

Second, identical dancers use *gringsing cloth* as the main clothing used in the performance of *Abuang Dance*. *Gringsing* cloth is a typical Tenganan Pegringsingan woven cloth which is famous for its sacredness and is used in every *Ngusaba Desa* ceremony. The use of the *gringsing* cloth as one of the attributes in the *Abuang dance* in the event of preserving the heritage of the ancestors of Tenganan Pegringsingan. The color elements and *gringsing* cloth motifs are believed to symbolize the beauty and balance of the life style of the Tenganan Pegringsingan people.

According to Sadra, the color component in *gringsing* cloth has a philosophical meaning for

the people of Tenganan Pegringsingan. The red color is a symbol of fire which is geothermal energy that provides life energy in the world. The white color is a symbol of the wind which is oxygen for the survival of mankind. The black color is a symbol of water that gives life to all living things on earth. Thus, *gringsing* cloth can be said as a representation of love and great respect for ancestors and God in all its manifestations, as well as balance and harmony of life to achieve happiness according to the concept of *Tri Hita Karana* (interviewed on October 30, 2021).

The decision to use the *gringsing* cloth was agreed in the form of *pararem* 'the Balinese customary rules that are dynamic in accordance with the times and are binding'. The difference between the *gringsing cloth* used by *Muani* and *Luh* lies on the edge of the *gringsing cloth*. *Daha* and *Krama Desa Luh* use a *gringsing cloth* with a cut edge with a function as a breastplate. The beauty is a representation of *Sang Hyang Widhi Wasa* as the Goddess of Beauty 'Dewi Ratih'. Meanwhile, *Teruna* and *Krama Desa Muani* use *gringsing cloth* with uncut (whole) edges which is used in a coiling from the neck to the waist. The beauty is a representation of *Sang Hyang Widhi Wasa* as the God of Beauty 'Sang Hyang Smara'.

Third, the accessories and properties used in the performance of *Abuang Dance*. Gold *subeng* (earrings) and gold bracelet are mandatory accessories used by the dancers of *Luh*, especially *Daha* who uses *subeng daha* and *Krama Desa Luh* uses *subeng rumbing*. The beauty of the accessories used by *Luh* is a representation of God as the Goddess of Beauty 'Dewi Ratih'. Meanwhile, *Muani* use the properties of a *keris* (traditional dagger) and a rattan shield as a symbol of the masculine beauty of 'Sang Hyang Smara'. The performance of the *Abuang Dance* at *Usaba Sambah* is complemented by the use of offerings such as *tuak*, *bungan base*, and banana trees (*sambah muran*). *Tuak* is believed by the people of Tenganan as a drink favored by *Bhatara Indra*, as well as an offering to *Bhuta Kala* so as not to interfere with the ongoing ceremonial procession. *Bungan base* is a symbol of *sekar*

(flower), *Manu* in Suarka (2009:92--95) states that flowers (*puspa*) serve as a source of beauty because flowers are one of the places where *Sang Hyang Smara* (God of Beauty) resides in the real world. Banana tree believed by the people of Tenganan as a symbol of beauty about the source of life. In accordance with the role of *Sang Hyang Smara* and *Dewi Ratih* as a source of life, that with the union of *Sang Hyang Smara* and *Dewi Ratih* will create a new life.

c. Dance Movements and Accompanying Music

Movement is the main and standard element in dance performances, which is produced through the dancer's body. Through motion, dancers can visualize the dance. Dance is an expression that uses nonverbal language. Gestures are the language. Therefore, motion is seen as the main substance. Motion is seen as the main substance (Dibia, 2006). Overall, this is a compositional entity design of the elements or elements contained in the *Abuang Dance*. *Abuang dance* has simple but magical movements, with the basic movements of *ngembat* and *mentang*. The movements of the hands and feet are moved gently, full of balance and beauty.

Based on the results of Sudiastika's interview, the movements of the *Abuang* dance are a representation of the *pujasmara*. The movement of *mentang* and *ngembat* by downward, upward and diagonal are the symbols of beauty that points to the balance of the macrocosm (*bhuana agung*) and microcosm (*bhuana alit*), through worship of God Almighty in His manifestation as the Gods and Goddesses of Beauty 'Sang Hyang Smara and Dewi Ratih'. Particularly for the *Abuang Lemah* and *Abuang Peteng* dances at the *Usaba Kasa* ceremony, the dance not only shows a symbol of love for God Almighty, but also as a depiction of love and romance between *Daha* and *Teruna* in pairs. It can be said that beauty and balance are absolute elements in the movement of the *Abuang Dance* (interviewed, 23 February 2021).

Dance music and dance movements are aspects of art that become one unit (Senen, 1983: 5). *Abuang dance* is accompanied by *selonding*

gamelan, with different types of *gending*, namely *gending kesumba*, *gending sembur* and *gending sekati*. The sounds of the accompaniment of the *selonding gamelan* that is an integral part of the *Abuang Dance* performance can be understood as a symbol of representation of the manifestation of the God of Beauty '*Sang Hyang Smara*'. The task of the tone of the *saih puja semara* is *I O A E U a o*. *Gamelan* is actually a medium of communication between humans and God and the universe.

Selonding is the most sacred ancient gamelan in completing religious ceremonies (Hinduism) in Bali with the *pelog* of *Sapta Nada*. According to Sudiastika, the people of Tenganan refer to *selonding* as *piturun* or revelation sent down by God in His manifestation as *Bhatara Bagus Selonding* as a blessing to the people of Tenganan. The local community has the belief that *selonding* cannot be held or played by just anyone, namely only the musicians who has been purified. This limitation aims to maintain the sacredness of the *selonding gamelan*. There are conditions that must be met to become a musician, namely being able to play the *Geguron* song which is a sacred song used as the opening for every traditional ceremony activity in the Tenganan Pegringsingan. If part of the gamelan falls, a special cleaning will be carried out throughout the village. When playing the *selonding gamelan*, there are several conditions that the musicians must be clean, they must not be in a state of *cuntaka* or resentful. The taboo is that the gamelan must not fall and hit the ground directly. If that happens, it is believed that trouble or trouble will befall a village. Hence, there is a special ritual, *Mekuma Ligi* (interviewed on April 4, 2021).

The people who play the *selonding gamelan*, expressed joy in presenting the sound of *gamelan* in accompanying the performance of the *Abuang Dance* as a worship of God in His manifestation as the God of Beauty. The beauty of the movement and strains of the *selonding gamelan* can create a beautiful sense of 'lango' because it is caused by an impression in the soul through the *panca indria* which is based on inner feeling to be charisma. The dancers simplified his God of Beauty in order to drown himself to enjoy the

beauty itself (*anglanglang kalangwan*, *angadon lango*) so that they can reach *kalepasan*. The ultimate goal of Hindu aesthetics is not only to reach *kalangwan*, but to the eternity of *kelanggengan* 'kalepasan' (Linggih, 2020:54).

The theological basis of the *Pujasmara* in *Abuang Dance* is closely related to the basic beliefs (*sradha*) of the Tenganan people to *Ida Sang Hyang Widhi Wasa*, namely local theology of Tenganan. The people of Tenganan Pegringsingan adheres to Hinduism with local terminology, Hinduism Indra's sect. They have different ways of carrying out worship without changing or eliminating the essence and substance of Hinduism.

Hindus in Tenganan perform worship and offerings of aesthetic 'lango' to *Sang Hyang Widhi Wasa* in His manifestation as *Indra*, such as the *Abuang Dance*. The aesthetic 'lango' is a worship of God Almighty in His manifestation as the God of Beauty '*Sang Hyang Smara*', and the art of dance is a representation of aesthetic. The theological construction of *Pujasmara* in *Abuang Dance* in Tenganan Pegringsingan is analyzed by a theory of collective representation supported by Geertz's theory.

Related to the absence of original written sources regarding *Abuang Dance* in Tenganan Pegringsingan, the theological construction of *Pujasmara* in the *Abuang Dance* in Tenganan Pegringsingan is analyzed specifically with the relevant text, namely *Kakawin Smaradahana* which is an adaptation of the story of the burning of *Sang Hyang Smara (Dewa Kama)* from the holy book *Shiva Purana*. This is because it was found that *Abuang Dance* is a practice of worship of beauty, whose worship is rooted in God Almighty as the God of Beauty '*Sang Hyang Smara*'. The following is the theological construction of *Pujasmara* in *Abuang Dance* in Tenganan Pegringsingan

God is One 'Esa', the existence of God Almighty can be found in *Tattwa* teachings, as the quote "*Ekatwanekatwa, swaslaksana Bhatara*" meaning that one is God and many of them are God, all are God. The offerings to *Sang Hyang Widhi Wasa* through aesthetics thus presenting *Sang Hyang Smara* as the true God of Beauty that God is One 'Esa' but has various

names. The beautiful offering of 'lango' is worship to God Almighty in His manifestation as the God of Beauty '*Sang Hyang Smara*', and the art of dance is the representation of beauty. Putra (2017: 131) describes that *Sang Hyang Smara* is also referred to as the essence of flower essence (*saraning kusuma*). In accordance with the quote from *Kakawin Smaradahana*, it is stated as follows:

Kita pāwakiṅ turida rāga kita pinaka pāsaniṅ dadi,

Kita sāra sāriniṅ asangama suka kita sūkṣma riṅ rasa,

Pahakūṅ manah nira ta dhāraṅa gēsēṅana riṅsmarānala Panahiṅ raras hati hudan-hudani lēwu sarantaniṅ lulut

(*Kakawin Smaradahana Wirama Kṛti*, II.3)

Translation:

You who are able to love as the binder of all life, you are the essence of the meeting of romance infiltrated subtly into the taste, the cause of His desire burned by the fire of romance, arrows with love make miserable with sorrow due to love

(Sudirawan, 2017: 10).

Sang Hyang Smara is a God who has the body of love and is the binder of all life. *Sang Hyang Smara* as the essence of the love of essence that can infiltrate subtly into the taste. When all the feelings come together, in the *Dharma Sunya* called the essence of beauty and happiness, feeling free from desire. Therefore, it is in the essence of beauty that *Sang Hyang Smara* subtly infiltrates, and becomes very difficult to distinguish. In Hinduism, *Sang Hyang Smara* is the embodiment or manifestation of *Sang Hyang Widhi Wasa* as the God of Beauty (Palguna, 1999: 102). Regarding on the beliefs of Tenganan people who adhere to the Hindu religion of the *Indra sect*, *Abuang Dance* is one way to worship *Sang Hyang Widhi Wasa* with a bandage of beauty and love, played by *Sang Hyang Smara*. All offerings are actually only offered to *Ida Sang Hyang Widhi Wasa*. God is One 'Esa', but has many attributes and His manifestations as *Saguna Brahman*. The beliefs and ceremonial traditions of every Hindu are based on the influence of different *desa* (place), *kala* (time), *patra* (pattern). but still in

the same substance (Sadra, interviewed, 31 October 2021).

IV. CONCLUSION

Referring to the discussion, it can be concluded that the *Abuang Dance* contains many symbols and has the meaning of *Pujasmara* which can be internalized to the Tenganan Pegringsingan community, the representation of *Pujasmara* in *Abuang Dance* is shown by dancers, fashion, property, movement, and *selonding gamelan*. The performance of the *Abuang Dance* cannot be separated from the belief of the Tenganan people in embracing Hinduism *Indra sect*. The *Abuang Dance* is presented as a representation of beauty, and worship of God in His manifestation as the God of Beauty '*Sang Hyang Smara*'. The belief of the Tenganan Pegringsingan community is a belief in local wisdom based on the *desa, kala, patra* that cannot be changed, but remains in the teachings of the Hindu religious scriptures that God is One 'Esa', namely *Ida Sang Hyang Widhi Wasa*.

REFERENCE

- Bandem, I Made. 1982. *Karawitan Bali*. Denpasar: Akademi Seni Tari Indonesia Denpasar.
- Dasih, IGA Ratna Pramesti. 2018. *Pesan Komunikasi Tari Abuang di Desa Tenganan Pegringsingan Kecamatan Manggis Kabupaten Karangasem*. Jurnal Ilmiah Ilmu Agama dan Ilmu Sosial Budaya, Widya Duta, 13 (2), 57-69.
<https://ejournal.ihdn.ac.id/index.php/WidyaDuta/article/download/678/564>.
- Dharmayanti, IAI Agung dkk. 2019. *Makna Pujasmara dalam Kakawin Hanyang Nirartha*. Jurnal Linguistika, 26 (1), 27-36.
<https://doi.org/10.24843/ling.2019.v26.i01.p04>
- Dibia, I Wayan, dkk. 2006. *Tari Komunal*. Jakarta: Lembaga Pendidikan Seni Nusantara.

- Durkheim, Emile. 1897. *Suicide, A Study in Sociology*. Publishing: Glencoe III: Free Press.
- Gara, I Wayan. 2006. *Wacana Samodana Usaba Sambah pada Masyarakat Tenganan Pegringsingan: Sebuah Kajian Linguistik Kebudayaan*. Denpasar: Universitas Udayana.
- Geertz, Clifford. 1983. *Local Knowledge: Further Essays in interpretive Anthropology*. New York: Basic Books.
- Hall, Stuart (Ed.). 1997. *Representation: Cultural Representations dan Signifying Practices*. London: Sage Publications.
- Linggih, I Nyoman, dan Sudarsana, I Ketut. 2020. *The Dynamics of Rejang RentengDance in Bali as an Intangible Cultural Heritage of the World*. *Space and Culture India*. 7:4, 45-58.
<https://doi.org/10.20896/saci.v7i4.580>
- Palguna, IBM Dharma. 1999. *Dharma Sunya Memuja dan Meneliti Siwa*. Denpasar: Yayasan Dharma Sastra.
- Pals, Denial L. 2011. *Seven Theories of Religion*. Jogjakarta: IRCiSoD.
- Pudja, I Gede. 1999. *Bhagawad Gita (Pancama Veda)*. Surabaya: Penerbit Paramita.
- Senen, I Wayan. 1983. *Pengetahuan Musik Tari*. Akademi Seni Tari Indonesia.
- Soetomo. 2008. *Masalah Sosial dan Upaya Pemecahannya*. Yogyakarta: Pustaka Pelajar.
- Spradley, J.P. 1997. *Metode Etnografi*. Terjemahan oleh Misbah Yulfa Elisabeth. Yogyakarta : PT Tiara Wacana Yogya.
- Suarka, I Nyoman. 2009. *Telaah Sastra Kakawin*. Denpasar: Pustaka Larasan.
- Suarka, I Nyoman. 2015. *Menguak Asal-Usul Legong Melalui Studi Penaskahan. Dalam Ayu Bulantrisna Djelantik (Editor). Tari Legong; Dari Kajian Lontar ke Panggung Masa Kini*. Denpasar: Dinas Kebudayaan Kota Denpasar.
- Zoetmulder, P.J. dan Robson. 2006. *Kamus Jawa Kuno Indonesia*. Penerjemah

Darusuprpta dan Sumarti Supriyatni.
Jakarta: Gramedia Pustaka Utama.