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THE SYMBOLIC MEANING OF THE SACRED *NAMPYOG* DANCE AT SAMUAN TIGA TEMPLE

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ABSTRACT

The Sacred *Nampyog* Dance performed during the *piodalan* ceremony at Samuan Tiga Temple, Bedulu Traditional Village, Gianyar, Bali, represents a distinctive form of Balinese ritual art that integrates aesthetic, religious, social, and cultural dimensions. Although previous research has documented its ritual function and performance characteristics, studies interpreting its diverse elements as an interconnected symbolic system remain limited. This study aims to analyze and interpret the symbolic meanings and religious functions of the *Nampyog* Dance through its movements, facial expressions, costumes, musical accompaniment, sacred space, and ritual context. Employing a qualitative descriptive-interpretive approach, data were collected through observation, interviews with *permas* dancers, *pemangku*, traditional leaders, and community members, as well as documentation, and were analyzed through data reduction, data presentation, and conclusion drawing. Clifford Geertz's symbolic anthropology and Victor Turner's ritual and liminality theories were used as interpretive frameworks. The findings indicate that the *Nampyog* Dance constitutes an integrated symbolic system in which *abah, tangkis*, and *tangkep* movements, ritual sequences, costumes, music, sacred space, and performer configuration convey meanings of devotion, purification, tranquility, togetherness, harmony, and the relationship between humans and transcendent forces. The dance also functions as a medium of religious experience, social solidarity, cultural transmission, and preservation of community identity. From a Geertzian perspective, *Nampyog* operates as a living cultural text and a model for reality that guides community members in maintaining ritual order, practicing *ngayah*, respecting sacred spaces, and reproducing religious and cultural values across generations.

KEYWORDS: Sacred Dance, Ritual Space, *Ngayah*.

INTRODUCTION

Performing arts in Balinese society are closely interconnected with religious practices because art functions not only as an aesthetic expression but also as a medium for internalizing religious values, representing cultural symbols, and communicating spiritual meanings within ritual practices (Erawati, 2023; Suardana et al., 2020). The presence of dance, gamelan, and other artistic elements in religious ceremonies creates a collective experience that connects the sekala and niskala dimensions while strengthening community identity and social cohesion (Gunada & Suastika, 2021; Hauser-Schäublin, 2020). From an interpretive anthropological perspective, ritual art practices can be understood as symbolic systems containing webs of meaning through which religious and cosmological values are experienced through actions

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repeatedly performed within particular social contexts (Geertz, 1973; Lansing, 2017). Recent studies on Balinese ritual symbolism also indicate that objects, language, space, and ritual practices can function as mediums of spiritual communication while maintaining cultural knowledge across generations (Permadi et al., 2025).

This context can be observed in the Sacred Nampyog Dance, which is performed as part of the piodalan ceremony at Samuan Tiga Temple, Bedulu Traditional Village, Gianyar Regency, and holds a particular position within the religious practices of the local community (Widiantari, 2018). Widiantari (2018) found that the Nampyog Dance functions as part of a ritual for purification and neutralization of mrana, is performed by female dancers known as permas, is transmitted through hereditary lines, is practiced as a form of lifelong ngayah, is accompanied by gong and angklung ensembles, and is performed exclusively during the piodalan ceremony at Samuantiga Temple (Widiantari, 2018). These characteristics demonstrate that the existence of the Nampyog Dance cannot be separated from the religious context governing its performers, timing, space, musical accompaniment, and performance procedures, suggesting that these elements possess meanings that extend beyond their aesthetic functions (Widiantari, 2018; Hobart, 2019). In practice, movements such as Ngayah Ngigel, Ngeberan Saet, Ngoberan Anteng, Ngober Makedeng, Ngombak, Ngerejang, and Siat Sampian constitute a series of symbolic actions associated with reverence, purification, togetherness, devotion, and ritual cleansing.

Studies of sacred Balinese arts have demonstrated that the meaning of a performance is shaped not only by its movement structure but also by the relationships among performers, symbols, ritual space, community identity, and social change (Dana, 2022; Putra & Mahagangga, 2021). Research on the Barong Dance, for example, has revealed differences between performances serving religious ritual functions and those developed for tourism consumption, indicating that the sacredness of traditional arts may be subject to negotiation in relation to social and tourism interests (Putra & Mahagangga, 2021). Another study has shown that Barong and Keris dancers may simultaneously occupy positions as pengayah and tourism actors, while their identity as pengayah remains central to the practice of sacred dance (Dana, 2022). The development of tourism and cultural commodification has increasingly placed Balinese traditional arts within a process of negotiation between the preservation of sacred meanings, community identity, and the demands of cultural representation, while recent research emphasizes the importance of community authority in maintaining the meaning, ritual procedures, and boundaries of sacred spaces (Surata et al., 2026; Suarnadi et al., 2026).

Although Widiantari (2018) has provided an important foundation regarding the function and characteristics of the Nampyog Dance, studies specifically interpreting the symbolic meanings of its various elements as an integrated ritual system remain limited (Widiantari, 2018). This research gap is particularly evident in the limited integration of the analysis of foot movements (abah), hand movements (tangkis), facial expressions (tangkep), costumes, musical accompaniment, dancer configuration, and sacred space as interconnected symbols that construct the religious experience of the community (Hobart, 2019; Permadi et al., 2025). From the perspective of Clifford Geertz's symbolic anthropology, these elements can be interpreted as a web of significance that not only represents religious values but also shapes behavioral orientations, spiritual experiences, and the collective identity of the penyungsung community (Geertz, 1973; Lansing, 2017). The novelty of this study lies in providing an integrated interpretation of the symbolic meanings of the Nampyog Dance through the relationships among movement structure, the dancer's body, facial expression, costume, musical accompaniment, sacred space, and ritual context as an interconnected symbolic system

representing the values of purity, devotion, harmony, togetherness, and the relationship between humans and transcendent forces (Geertz, 1973; Permadi et al., 2025).

Based on this research gap, this study aims to analyze and interpret the symbolic meanings of the Sacred Nampyog Dance at Samuan Tiga Temple, Bedulu Traditional Village, Gianyar Regency, through an examination of its movements, expressions, costumes, musical accompaniment, sacred space, and ritual context (Geertz, 1973; Widiantari, 2018). This study also aims to reveal how the symbols embedded in the performance of the Nampyog Dance represent religious and cosmological values while simultaneously constructing spiritual experiences, togetherness, and the collective identity of the penyungsung community (Lansing, 2017; Hauser-Schäublin, 2020). Accordingly, this study is expected to contribute to the study of sacred Balinese arts by positioning the Nampyog Dance not merely as a form of ritual dance but as a living cultural text that preserves and communicates the religious meaning system of its supporting community (Geertz, 1973; Hobart, 2019).

METHODS

This study employed a qualitative approach with a descriptive-interpretive method to examine the symbolic meanings, religious functions, and significance of the Nampyog Dance in the implementation of the piodalan ceremony at Samuan Tiga Temple, Bedulu Traditional Village, Blahbatuh District, Gianyar Regency. The research data were obtained through observations of the dance performance and its ritual context, interviews with permas dancers, traditional leaders, temple priests (pemangku), and supporting community members, as well as documentation in the form of photographs, activity records, and various information related to the movements, costumes, musical accompaniment, sacred space, and transmission process of the Nampyog Dance. The data were analyzed descriptively through the stages of data reduction, data presentation, and conclusion drawing, and were subsequently interpreted using Clifford Geertz's symbolic anthropology perspective and Victor Turner's ritual and liminality theories to understand the relationships among dance symbols, religious practices, social structures, and the continuity of tradition. Data validity was strengthened through source and technique triangulation to ensure that the resulting interpretation reflected the social, cultural, and religious contexts of the community supporting the Nampyog Dance.

RESULTS AND DISCUSSION

Symbolic Meaning and Religious Function of the Dance

Within the context of Balinese culture, art and religion constitute two elements that are profoundly interconnected and are often understood as an inseparable unity. The expression that religion is art and art is religion reflects the philosophical worldview of Balinese society regarding the integration of aesthetic expression and spiritual practice. Artistic creativity is conceptualized as *nyolahang sastra*, referring to the process of transforming literary values and religious teachings into forms of artistic performance. Consequently, art does not merely function as entertainment but also serves as a medium for conveying religious doctrines and as a symbol of truth, sacredness, and beauty (Yuda Bakti et al., 2007).

The integration of art and religion in Balinese social life is clearly manifested in religious ritual practices, where nearly every implementation of *yadnya* involves artistic elements as integral components of ceremonial sequences. Traditional performing arts function not only as aesthetic expressions but also embody religious values derived from Hindu teachings and local cosmology. This demonstrates that artistic practices play a strategic role in strengthening both

the spiritual and social dimensions of Balinese society. Through such artistic engagement, processes of internalizing religious values and reinforcing collective identity are continuously reproduced (Erawati, 2023).

In various artistic forms including dance, *gamelan music (tabuh),* vocal arts, painting, and sculpture religious elements are consistently present, both as conceptual foundations and as ritual practices. From the Balinese perspective, religious ceremonies are considered incomplete without the presence of *panca gita*, the five sacred sound elements consisting of mantra, bell (*genta*), sacred chant (*kidung*), wooden slit drum (*kulkul*), and gamelan. These elements function as symbolic media connecting the visible (*sekala*) and invisible (*niskala*) dimensions within ritual space. Therefore, performing arts such as dance, musical ensembles, puppet theatre (*wayang*), drama, and masked performance (*topeng*) occupy important positions in the structure of religious rituals as means of spiritual communication and mechanisms of social integration (Suardana et al., 2020; Gunada & Suastika, 2021).

Thus, art in the Balinese cultural context cannot be understood independently from the community's belief system and religious practices. Instead, it forms part of a cultural construction continuously reproduced through tradition and collective participation in the implementation of religious ceremonies.

This phenomenon is also evident in the *piodalan* ceremony at Pura Samuan Tiga, Bedulu Traditional Village, where the performance of the *Nampyog* Dance holds highly significant ritual importance. The presence of this dance is regarded as an integral component of the ceremonial sequence, to the extent that the ritual is considered incomplete without its performance. The *Nampyog* Dance is a sacred dance performed by a group of female dancers known as permas, characterized by simple movements that nevertheless contain profound symbolic and spiritual meanings.

The choreographic sequence of the Nampyog Dance consists of several ritual stages. The first is *Ngayah Ngigel* or *Ayah Penangkilan*, involving movements of dancing while circumambulating the temple area three times while carrying incense as a symbol of reverence and devotion to *Ida Sang Hyang Widhi Wasa*. The second stage is *Ngeberan* Saet, characterized by the act of flicking a white hair tie, accompanied by a temple priest ringing a bell and sprinkling holy water (*tirta*) as a symbolic purification of the ritual space. The third stage, *Ngoberan Anteng*, involves slow and graceful movements of waving a scarf, symbolizing inner calmness and spiritual purity.

Subsequently, *Ngober Makedeng* is performed by linking scarves between dancers while circumambulating the temple, representing values of togetherness and unity. The *Ngombak* movement presents wave-like motion patterns resembling ocean waves, interpreted as a symbol of purifying the temple grounds and sacred shrines (*palinggih*). The *Ngerejang* stage is performed with expressions of joy and sincerity in harmony with the rhythm of gamelan angklung, reflecting spiritual devotion during the *piodalan*. The final stage is *Siat Sampian*, a symbolic ritual involving mutual striking using *sampian dangsil* between *permas* and temple attendants (*parekan*), functioning as a ritual cleansing process before all participants proceed to the sacred spring (*beji*) for purification and communal prayer.

Overall, the movements of the *Nampyog* Dance reflect the characteristics of an ancient dance tradition that is structurally simple yet imbued with profound values of devotion and sincerity toward Ida Bhatara, who is enshrined at Pura Samuan Tiga. The dance is not merely understood as an aesthetic performance but as a sacred offering that represents the spiritual relationship between humans and transcendent forces. The simplicity of its movements further

emphasizes the symbolic and religious dimensions embedded within the performance. Therefore, the *Nampyog* Dance can be regarded as part of cultural heritage possessing high spiritual value while simultaneously functioning to sustain the religious identity of the local community.

The relationship between art and religion in Balinese society can be interpreted not only as a functional element within ritual structures but also as a symbolic construction shaping the social and spiritual realities of the community. From the perspective of interpretive anthropology, culture is understood as a web of meanings produced and maintained through collectively experienced symbolic systems. Performing arts, particularly sacred dance, function as symbolic media that transform theological and cosmological values into performative forms that can be communally experienced. In this sense, dance transcends mere aesthetic expression and becomes a practice of religious meaning-making that connects the visible and invisible dimensions of Balinese life (Lansing, 2017; Hobart, 2019).

From the viewpoint of contemporary ritual sociology, the performance of religious rites can be understood as a performative process that generates and reproduces social solidarity. Collective participation in ritual artistic practices enables the internalization of shared values, the legitimization of customary structures, and the strengthening of communal identity. In the Balinese context, the performance of sacred dance within *yadnya* ceremonies is not solely interpreted as a religious obligation but also as a cultural mechanism ensuring the continuity of tradition and social cohesion (Hauser-Schäublin, 2020; Schulte Nordholt, 2021).

Furthermore, within the framework of religious aesthetics, sacred art is understood as an embodied spiritual experience involving affective, symbolic, and transcendent dimensions. Beauty in ritual art lies not only in visual aspects or performative techniques but also in its capacity to construct experiences of sacredness and connectedness with metaphysical realities. Consequently, sacred arts in Bali perform multidimensional functions as aesthetic expressions, ritual practices, and media for shaping religious consciousness as well as reproducing cosmological values in everyday life (Davies, 2018; Eiseman, 2020).

Movement of the *Nampyog* Dance

The movements in the Nampyog Dance are characterized by a relatively simple structure and can be easily understood even by individuals without a professional background in dance. This simplicity does not diminish the aesthetic value of the performance; rather, it becomes one of the primary strengths that constructs both visual appeal and ritual meaning within the staging. Through repetitive and rhythmic movement patterns, the *Nampyog* Dance creates a collective aesthetic experience that enables symbolic community participation within the context of religious ceremonies.

Structurally, the movement elements in the *Nampyog* Dance performance at Pura Samuan Tiga can be classified into three main aspects: *abah* (foot movements), *tangkis* (hand movements), and *tangkep* (facial expressions).

First, *abah* refers to foot movement patterns or walking techniques that form the basis of dancers' mobility within the performance space. Several forms of footwork are employed, including *ngelikes*, a walking movement in which the feet cross alternately, with the right foot positioned in front and the left foot behind. Another movement is *milpil buku*, a rapid step executed rhythmically, as well as *gandang arep*, a forward walking movement that emphasizes spatial orientation and ritual directionality.

Second, *tangkis* relates to hand movements that function to reinforce the symbolic expression of the dance. The *luk ngelimet* movement involves opposing directional hand gestures that create distinctive visual dynamics. The *mentang laras* movement is characterized by one arm extended forward in a poised position (*ngagem*), while *ulap-ulap* consists of repeated waving gestures, generating rhythmic and communicative impressions within the performance structure.

Third, *tangkep* concerns the dancers' facial expressions, which play a significant role in shaping the emotional and spiritual atmosphere of the dance. The *kwera* expression represents gentleness and calmness, while *luru* conveys cheerfulness and joy. These expressive variations indicate that the *Nampyog* Dance emphasizes not only technical movement but also the internalization of aesthetic feeling (*taksu*), which strengthens the religious aesthetic dimension of the performance.

The simplicity of the movement structure demonstrates that sacred value is not always manifested through choreographic complexity, but rather through symbolic repetition, collective engagement, and the encompassing ritual context.

Analysis of the Symbolic Meaning of *Nampyog* Dance Movements

Movement in the *Nampyog* Dance functions not only as an aesthetic element of performance but also embodies symbolic meanings related to the religious and cosmological values of Balinese society. The simplicity of movement patterns such as *ngelikes, milpil buku,* and *gandang arep* reflects a ritual orientation that emphasizes symbolic repetition and rhythmic order as mechanisms for strengthening spiritual concentration during ceremonial activities.

For example, the crossing step in ngelikes may be interpreted as symbolizing the dynamic balance between the *sekala* (visible) and *niskala* (invisible) realms, reflecting the principle of harmony that underlies Balinese religious life. Similarly, hand movements (*tangkis*) such as *luk ngelimet, mentang laras,* and *ulap-ulap* enrich the visual composition while also facilitating symbolic communication between the dancer's body, the ritual space, and ceremony participants. Repeated waving gestures evoke impressions of summoning sacred energy and reinforce the performative dimension of dance as a medium for conveying spiritual messages.

Meanwhile, facial expressions (*tangkep*) that depict gentle (*kwera*) and joyful (*luru*) characters indicate that religious experience in the *Nampyog* Dance is not necessarily expressed through intense dramatic gestures, but through a simple yet profound internalization of feeling. This suggests that sacred meaning in dance lies not in technical complexity but in the ability of movement and expression to construct a collective inner atmosphere aligned with ritual context.

Within the context of religious ceremonies at Pura Samuan Tiga, the *Nampyog* Dance fulfills an integrative ritual function. Its presence forms part of the *yadnya* sequence, serving not only as an offering to divine manifestations but also as a means of strengthening social cohesion among the supporting community. Collective participation in the dance performance—whether as dancers, musicians, or ritual spectators creates a space of symbolic interaction that enables the reproduction of communal values and the legitimation of customary structures.

Furthermore, the *Nampyog* Dance functions as a medium of cultural transmission. Knowledge concerning movement techniques, symbolic meanings, and ritual procedures is passed down across generations. This process demonstrates that sacred dance operates not only within the spiritual domain but also as a mechanism of cultural education that sustains

community identity. Consequently, the ritual function of the *Nampyog* Dance is multidimensional, encompassing religious, social, and cultural aspects.

Costumes in the *Nampyog* Dance generally reflect simplicity in harmony with the character of its movements. The use of traditional attire dominated by symbolic colors indicates a close relationship between visual aesthetics and ritual purity. Minimal ornamentation emphasizes that the primary focus of the performance lies not in visual grandeur but in the precise enactment of the dance's sacred function.

The musical accompaniment presents a stable and repetitive rhythmic structure that supports dancers' spiritual concentration while creating a solemn ritual atmosphere. These musical patterns also serve as temporal markers within the ceremonial sequence and function as coordination mechanisms for collective movement.

The performance space of the *Nampyog* Dance is situated within the temple complex, a location imbued with particular sacred value. The placement of the dance within this sacred space signifies that the performance is understood not merely as entertainment but as a ritual act with religious consequences. The relationship between the dancer's body, the sacred spatial setting, and the supporting community forms a symbolic configuration that strengthens shared spiritual experience.

Symbolic Meaning of *Nampyog* Dance from Clifford Geertz's Perspective

From Clifford Geertz's perspective, the *Nampyog* sacred dance can be understood as a symbolic system embedded within a complex web of significance constructed by the Balinese Hindu community. The meaning of *Nampyog* does not arise solely from its choreographic movements but emerges from the interconnected relationship among bodily movements, performers, ritual objects, music, sacred space, ritual time, and religious beliefs (Geertz, 1973; Kusumawardhani et al., 2026). In this context, the dance functions as a cultural text through which the community expresses, experiences, and transmits religious meanings within the piodalan ritual at Pura Samuantiga (Widiantari, 2018). The symbolic meanings embedded in *Nampyog* therefore need to be interpreted within the cultural and ritual context in which the dance is performed rather than understood merely as an artistic performance (Luo, 2026; Novitasari, 2025).

Geertz views symbols as concrete formulations through which cultural ideas, values, and conceptions of reality are expressed and communicated (Geertz, 1973). Based on this perspective, the movements in *Nampyog* can be interpreted as symbolic representations of religious values experienced collectively by the community. *Ngayah Ngigel* or *Ayah Penangkilan*, performed through three rounds around the temple accompanied by incense and devotional gestures, signifies devotion and respectful service within the sacred environment (Widiantari, 2018). *Ngeberan Saet*, characterized by the use of a white hair tie, bells, and *tirta*, can be interpreted as a symbolic expression of purification and spiritual cleansing (Novitasari, 2025). *Ngoberan Anteng*, performed through slow and controlled movements of the scarf, represents calmness, purity, and inner composure, whereas *Ngober Makedeng*, in which the scarves are connected, symbolizes togetherness, unity, and collective harmony (Widiantari, 2018). *Ngombak*, with its wave-like movements, signifies purification and the cleansing of the temple and its sacred structures, while *Ngerejang*, performed in a joyful atmosphere accompanied by angklung music, expresses devotional joy and collective participation. Meanwhile, *Siat Sampian*, involving symbolic striking between the *permas* and *parekan* using *sampian dangsil*, represents a ritual act associated with cleansing and preparation before proceeding to the *beji* for

purification and prayer. Through these movements, abstract religious concepts are transformed into tangible and embodied symbolic forms within the ritual context (Geertz, 1973; Prabhawita et al., 2025).

The symbolic meaning of *Nampyog* is also constructed through the integration of *abah*, *tangkis,* and *tangkep*, which involve the feet, hands, and facial expressions, respectively. From a Geertzian perspective, the body functions as a cultural medium through which socially and religiously shared meanings are embodied and communicated (Geertz, 1973). Movements such as *ngelikes, milpil buku,* and *gandang arep* in the *abah* dimension demonstrate bodily control and balance, while *luk ngelimet, mentang laras,* and *ulap-ulap* in the *tangkis* dimension function as symbolic forms of communication through gestures (Widiantari, 2018). The *kwera* and *luru* expressions within the *tangkep* dimension further demonstrate that facial expressions are not merely aesthetic elements but contribute to the spiritual and emotional atmosphere of the ritual performance. Consequently, the body in *Nampyog* becomes an embodied cultural text through which religious experience is expressed and collectively interpreted (Kusumawardhani et al., 2026; Prabhawita et al., 2025).

The concepts of model of reality and model for reality proposed by Geertz provide a further explanation of the symbolic function of *Nampyog*. As a model of reality, the symbols presented through the dance reflect the community's understanding of relationships between humans, the sacred, nature, and the ritual order (Geertz, 1973). As a model for reality, these symbols simultaneously provide orientations for how individuals should behave within the sacred and social environment, including demonstrating devotion, maintaining purity, respecting sacred spaces, and strengthening communal relationships (Geertz, 1973; Novitasari, 2025). The repeated performance of symbolic movements therefore does not simply preserve a choreography but also reproduces cultural knowledge and religious values across generations. In this sense, *Nampyog* contributes to the continuity of Balinese Hindu cultural identity by transforming religious concepts into embodied practices that can be experienced, learned, and transmitted through ritual participation (Widiantari, 2018; Dewi & Ruastiti, 2025).

The symbolic system of *Nampyog* extends beyond bodily movements to include costumes, music, and sacred space as interconnected components of ritual meaning. The predominantly simple and predominantly white costume, complemented by *janur* and flowers, communicates associations with purity and sacredness, while the repetitive and rhythmic musical accompaniment strengthens the ritual atmosphere and supports the continuity of the dancers' movements (Widiantari, 2018; Prabhawita et al., 2025). From a Geertzian perspective, sacred space should not be regarded merely as a physical setting but as part of the symbolic configuration through which religious experience is constructed (Geertz, 1973; Kusumawardhani et al., 2026). The temple environment, ritual objects, costumes, bodily movements, and musical sounds interact to establish a distinction between the sacred and the profane. Such symbolic configuration enables the *Nampyog* performance to function beyond entertainment and positions it as an integral component of religious practice and collective spiritual experience (Novitasari, 2025; Permadi et al., 2025).

Overall, the Geertzian analysis indicates that the symbolic meaning of *Nampyog* is constructed through an integrated system of signs that expresses devotion, purification, calmness, togetherness, harmony, and the relationship between human beings and the transcendent realm. The meaning of each movement cannot be separated from the ritual context, because the same bodily gesture acquires particular significance through its relationship with religious beliefs, sacred objects, music, performers, and sacred space (Geertz,

1973; Widiantari, 2018). *Nampyog* consequently functions not only as a sacred dance but also as a medium for experiencing religious values, strengthening communal identity, and maintaining cultural continuity (Kusumawardhani et al., 2026; Dewi & Ruastiti, 2025). In Geertz's terms, *Nampyog* can therefore be understood as a living cultural text in which the community continuously expresses, interprets, and reproduces its religious worldview through embodied symbolic performance (Geertz, 1973; Luo, 2026).

CONCLUSION

Based on the overall findings, the Sacred *Nampyog* Dance at Samuan Tiga Temple represents a cultural practice that integrates aesthetic, religious, social, and cultural dimensions within a unified ritual framework. From Clifford Geertz's symbolic anthropology perspective, every element of *Nampyog,* including abah, tangkis, and tangkep movements, costumes, gamelan accompaniment, dancer formations, ritual objects, and sacred space, constitutes an interconnected network of symbols representing devotion, purification, tranquility, togetherness, harmony, and the relationship between human beings and transcendent powers. The repetitive movements and ritual order performed during the piodalan ceremony not only create an experience of sacredness but also function as a model for reality that guides the community in practicing ngayah, respecting sacred spaces, maintaining ritual order, strengthening social solidarity, and reinforcing collective identity. Therefore, *Nampyog* Dance should not be understood merely as a dance performance, but rather as a living cultural text and a religious symbolic system through which knowledge, values, and beliefs are transmitted in an embodied manner through the body, movement, sound, material objects, sacred space, and collective participation, while simultaneously serving as an important mechanism for sustaining the continuity of tradition and the religious identity of the community supporting Samuan Tiga Temple.

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