

# PENDET 'BERBAJU'

## A SUBJECTIVE AESTHETIC IMAGE

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### Abstract

*Pendet* is a Balinese dance played by a group of women who wear special clothing. The body part wears a *prada* belt and the waist to down is covered with a golden ornament cloth. The shoulder and arms don't wear a shirt, so it looks exciting. Exciting words have multiple meanings, can mean beautiful and can also mean not beautiful because they are relative. Based on data in a particular place, *Pendet* dance was found '*berbaju*'. The dancers use tight long-sleeved T-shirts, and even found dancers wearing a *broklat* clothes. That *Pendet's* clothes look awkward. The performance of *Pendet* clothing that does not match the original is a problem in this paper. Why do they present clothes like that? How is the aesthetics of presenting the "dressed" *Pendet* dance clothes? The problem will be studied with objective and subjective aesthetics. Based on the discussion found the results that those who dance *Pendet* wearing long-sleeved T-shirts or other cover clothes are based on subjective aesthetics. They prioritize beauty about relative goodness, believed to be the prevailing norms or rules. Furthermore, the objective aesthetics that apply to *Pendet* will change because the form is changed. It will be very worrying for the development of *Pendet* dance as an aesthetic product. The conclusions from this paper can be reflected in all types of dance, that all types of dance will change in essence if the aesthetic changes. Aesthetics change because the form is changed, therefore it is recommended not to change the existing dance form if you want to maintain a dance culture.

**Keywords:** '*berbaju*', *Pendet* '*berbaju*', long-sleeved leotards

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### Introduction

There are three types of Balinese dance according to its function, namely *wali* dance, *bebali*, and *balih-balihan*. *Wali* dance is a sacred dance that functions for religious ceremonies. *Bebali* dance is a type of dance whose presentation is associated with ceremonies, while *balih-balihan* is a type of spectacle dance that is presented for the benefit of art performances. (Bandem, 1982/1983: 4)

One type of Balinese dance that is classified as *wali* is *Pendet* dance. The dance is played by a group of female dancers carrying *canang sari* (small offerings in a bowl). *Pendet* dance is also called *mendet*, functions as a dance offering. (de Zoete, 1973: 50). *Mendet* or *memendet* is also played by a group of male dancers. *Pendet* dance played by men is often called *Baris Pendet* (Bandem, 1995: 25).

The sacred *pendet* dance is called *pendet wali* dance or *pendet upacara*. The dance is always presented when there are religious rituals and usually in the temple area. Foreign tourists cannot watch the dance outside of religious rituals.

The *pendet* dance that will be studied in this paper is not *pendet wali* dance, but the *Pendet* 'entertainment' dance which functions as *balih-balihan* dance. *Balihan-balihan* dance is a type of Balinese dance that functions as a spectacle, usually held at *wantilan bale banjar*, in performance buildings for tourists, and others that are not related to rituals.

*Pendet* dance is one of the new Balinese dance creations originally created by I Wayan Rindi and Ni Ketut Reneng for tourism purposes. The dance is played in groups, usually by four or six women. The creations in *Pendet* are developments that are tailored to the needs of tourism, therefore the presentation form is very different from *pendet wali*. *Pendet wali* dance does not use special clothing, usually only using traditional prayer clothes. In contrast to the *Pendet* entertainment dance dress that has really been packed, it is given an aesthetic touch by the choreographer.

The head of the bun uses an imitation gold flower decoration. Face makeup according to the stage makeup of beautiful women. The body part is wearing a *prada* belt and the waist down is covered with gold-colored cloth. The shoulder and arm parts are deliberately not dressed, so they look interesting.

The word interesting means double, can mean beautiful and can also mean not beautiful or impolite, because it is very relative. Based on the data in the field and on the internet, the 'dressed' *Pendet* dance was found.

The word "dressed" means wearing clothes, not wearing pants. *Baju* is the upper body cover clothes (KBBI Daring, 2016), but the *Pendet* dress criteria do not wear clothes as a cover for the shoulders and arms. In fact the *Pendet* dance presented both on the live stage and on the internet is often found to be irregularities that *Pendet* is presented with clothes. The dancers use tight long-sleeved T-shirts with brown skin color. Even found, the dancer wears a *broklat* shirt to cover her shoulders and arms.

That *Pendet* dress looks awkward. Presentation of *Pendet* clothing that is not in accordance with the original is a problem in this paper. Why do they present clothes like that? How is the beauty of presenting "*berbaju*" *Pendet* dance clothes? The assumptions put forward are many causes that can be delivered to answer that question. The "*berbaju*" *Pendet* has its own aesthetics. Furthermore, this article is entitled "*Pendet 'Berbaju'* A Subjective Aesthetic Image." The image in question is an illustration or expression of the *Pendet* clothing designer presented.

## Method

This study uses a qualitative method. Presentation of *Pendet* dance clothing as a material object. The data collected is description data in the form of information, photographs and video recordings of *Pendet* dance clothing. Data is obtained from observation, interviews, and document study from the internet. Through observation and document studies used ten examples of data from three different locations. The first location in the city of Surabaya, second in Singaraja, and third overseas.

Validated data and facts are then analyzed, interpreted and concluded. The ten data are grouped into two parts. One part into a group of subjective reasons and one part into a group of objective reasons.

The researcher as an instrument for collecting data, can validate, analyze, interpret data and conclude it. It should be understood that researchers have had experience as Balinese dancers and *Pendet* dance teachers for 30 years, so that it is highly correlated with the expected research process and results.

There are two views regarding aesthetic value of an object, namely objective value and subjective value. Objective value is the value or nature that has been attached to the beautiful object in question, regardless of the person who observes it, while the subjective value is more of an idea, namely the value that is attached to the observer or the assessor itself. (Gie, 1996: 49)

The research problem will be studied with objective and subjective aesthetics. The objective aesthetics used are Balinese dance aesthetics about *taksu* and *pangus*.

Balinese cultural art contains various elements of art that are intertwined into one, as if one another cannot be separated. (Dibia, 1977/1978: 9) The art of dance cannot be separated from visual arts and musical art with various variations that make up beauty. This is the basis that original *Pendet* clothing cannot be changed for any reason because it is a unified form.

Many aesthetic concepts are owned and can be used in Balinese dance, including two aesthetic concepts, namely *taksu* and *pangus*. (Mariasas, 2000: 166-171) *Taksu* is an enormous supernatural power that influences the beauty of the presentation of art forms in Bali. Artwork that has *taksu* is that which exudes soul and life force. (Dibia, 2008: 30-31) *Taksu* is a force that gives intelligence, beauty and miracles. (Warna, et al., 1978: 558) *Taksu* can also mean a pure cultural creativity that gives an artist the spiritual power to express himself more than daily life. (Mantra, 1996: 26-27)

The next is a *pangus*. In Balinese the word *pangus* means harmonious, appropriate. (Warna, 1978: 414) *Pangus* is used to refer to the harmony of someone wearing something or doing something. In Balinese dance the term *pangus* can be used to refer to harmonization that occurs between form and form, between themes and their appearance and others in the role or character of the dance.

A presentation of characters in Balinese dance is supported by various aspects, such as motion, vocals, clothing, and dance music. The aspect of clothing supports its motion, as well as the vocal aspects and dance music. All aspects together support the character of dance, so that a harmonious unity is formed. The beauty that emerged from the harmonious unity was the *pangus*.

*Taksu* (*bhawa*), and *pangus* (*anubhawa*) are two important things in the beauty of Balinese dance. The meeting between *bhawa* and *anubhawa* is what the artists try to realize a beauty. (Madra Aryasa, 1993: 46-47) *Taksu* is more mental and *pangus* is outward. *Taksu* which is an inner beauty, manifests to the intensity of dance. *Pangus* is harmony that leads to unity. The combination of *taksu* and *pangus* is a whole concept that can be used to find out the beauty of a dance presentation.

Original *Pendet* clothes have inseparable strength with dance moves and dancers who dance. The intensity of clothing that supports dance movements from professional dancers shows *taksu*. Harmonization of clothing, music, and dance movements played by dancers embodies *pangus*. *Taksu* and *pangus* from the presentation of *Pendet* dance are objective beauties that are very important to maintain.

The subjective aesthetic used is aesthetics according to Imanuel Kant. Kant put forward a difference in analysis between beautiful and grand, that great is not part of beauty. Beautiful is determined by taste, while

majesty has roots in the emotions of intelligence. Both are included in an aesthetic assessment, but not always greatness depends on the beauty of form, it can also depend on not form. Taste is not only an assessment of feelings but also a feeling of judgment. (Anwar, 1985: 29-32). According to Susane K. Langer a symbolic form is a unit containing a message. In the message there are values that are communicated (Sachari, 2006: 19).

The subjective beauty underlies a person to present or judge an art. The beauty presented both by *Pendet* dancers and by groups that exhibit *Pendet* dance that does not fit the standard is examined by Kant's theory.

## Results and Discussion

Balinese arts and culture include *Pendet* dance which has an organic form of dance and presentation, which has an integral form that is inseparable between motion, clothing, dance accompaniment and others. (Dibia, 1977/1978: 9). The form unity in the *Pendet* dance refers to the objective aesthetic value that is intended to be presented. The objective aesthetic is actually inherent in the form of dance and presentation. *Pendet* dance movements have been arranged by the choreographer, their clothes have been arranged and others according to the standards, so that the *Pendet* dance criteria appears. For *Pendet* dancers or the general public who wish to present *Pendet*, they should refer to the *Pendet* dance form criteria in order to achieve the aesthetics.

*Pendet* is presented with equipment in the form of a small bowl the size of a plate decorated with a lid that is held by the dancer's right hand. In a small *bokor* it is filled with petals that have been sucked into small pieces, can be rose, frangipani, or other flower petals. The criteria for the shape of the equipment is not too binding, it could be that a small *bokor* is replaced with a plastic bowl, the decoration of the young coconut leaves cover is replaced with an imitation ornament of yellow ribbon and others, however, it will still reduce the objective value of presenting the *Pendet* dance. The reduction of aesthetic value is not noticeable to those whose aesthetic sensitivity standards are low. However, due to time and facilities limitations, the general *Pendet* dance is danced with small *bokor* decorated with imitation of young coconut leaves.

*Pendet* clothing and makeup have their own characteristics. The hair is parsed or wrapped in a Balinese style *pusung tagel* or *pusung gonjer*. Then decorated with flowers and imitation gold flowers. Face makeup according to the stage makeup of beautiful women. The body part is wearing a *prada* belt and the waist down is covered with gold-colored cloth. The shoulders and arms are deliberately not dressed. Such design is a basic criterion of *Pendet* clothing. If there is a change by the presenter, it can still be tolerated if it occurs around changes in material or color of the fabric, but it is not recommended to change the design because it will change the aesthetics. *Pendet* clothing design criteria can be seen in the picture below.



Figure 1. Design of *Pendet* clothes that match the criteria

*Pendet* dances are played in groups of generally two to eight female dancers. At the beginning it was created from four to six people. The number of *Pendet* dancers is not limited, the criteria depend on the size of the venue. What is clear, *Pendet* dance is a group dance can be even odd. *Pendet* dance is not appropriate if it is presented by one dancer.

Ganesha University of Education (Undiksa) Singaraja, Bali recorded a record of the Indonesian Record Museum (MURI) January 14, 2018 for the largest mass disability *Pendet* dance performance. A total of 138 dancers were enough to amaze the audience because of the disability dancers, the situation was not like most people. It is unfortunate that the dance clothes do not meet the criteria, so the beauty of presentation

according to *Pendet's* standards cannot be achieved. However, the mass *Pendet* has its own uniqueness, has its own aesthetics.

If we consider that the mass *Pendet* is not based on *Pendet* criteria, but based on what it presents, it can be felt that *taksu* and other *pangus* appear different from the original *Pendet*. The massacre of *Pendet* emerged from the cohesiveness of blaring deaf disability dancers who filled the Undiksha auditorium. The audience was amazed by the *taksu* dancers because of hearing impairment. This was supported by the harmony of the *Pendet* motion carried out by the dancers. The compactness of *kebaya* uniformed dancers brings another new aesthetic with the original *Pendet*. The original *Pendet* aesthetics are more charming, more majestic, while the mass *Pendet* aesthetic feels like "practicing *Pendet*".

The price of *Pendet* clothing is indeed far more expensive compared to traditional Hindu prayer clothes in Bali, so they choose to present *Pendet* with *kebaya* clothes. Choosing to use *kebaya* clothes for the presentation of *Pendet* dance is a subjective will. This means that the beauty presented is subjective aesthetics, namely the new beauty that arises due to changes in the form of presentation.



**Figure 2.** Most hearing impairments were held by the University of Education Ganesha Singaraja Bali.

Although the dance clothes were changed for mass presentation, the "spirit" or *Pendet's* soul was not lost by the subjective will of the perpetrator, so that it could still be accepted. Unlike the following data.

Regional V Branch Coordinator of East Fleet Jalasenastris (Korcab V DJAT) presents a dance with tight leather shirt clothes as shown below.



**Figure 3.** Dancers standing on the left using tight T-shirt clothes

The use of tight shirts is because it is governed by the superiors of the organizers with the aim of conforming to generally accepted norms or rules. Clothing that does not fit it seems not too flashy to interfere with the criteria for the original clothing. The community in general has accepted so that subjective aesthetics are formed with new patterns or norms applied to Balinese dance. For audiences whose views are insensitive to the prevailing rules or norms but sensitive to the criteria of *Pendet* dance, then they will see the tight-fitting dance is less beautiful, less grand. Looks more graceful if you don't wear tight leather shirts. In contrast to the views of the superiors, the organizers of the dance, they are very good, and enjoying Balinese dance with a tight relationship as an aesthetic presentation.

The "spirit or soul" of the tight-fitting dance still seemed to dimly cover the presentation of the dance. Audience that is not sensitive to it cannot read the subjective aesthetic that is conveyed, it needs deeper reflection. In order to more clearly understand subjective aesthetics towards the vague "soul" of dance, the following is presented Pendet dance clothing data that wears hijab presented abroad.



**Figure 4.** Balinese dancers wear hijab and kebaya clothes

The dancer does not adjust the criteria for *Pendet* dance clothing because it is very obedient to follow the prevailing religious norms or rules. The dancer's view became very subjective, looking at dance clothes not based on existing criteria. The aesthetic that pops up is a new form of aesthetics that looks very strange. The designs that appear chaotic, messy. The hijab is not in accordance with the flower decoration and the preproduction fabric. Likewise, *kebaya* clothes, do not support. What seems clear is only subjective aesthetics about the views or norms adopted. So the "spirit or soul" dance is not the soul of the *Pendet* dance but the "soul" is in accordance with the norms adopted. Unlike the mass *Pendet* data above, although wearing *kebaya* clothes but "spirit or soul" still *Pendet*.

The beauty of the *Pendet* dance that is presented will be captured by the audience differently. For viewers who understand *Pendet* dance clothing criteria can say "... presenters tore apart the existing dance culture". Foreign audiences who do not understand the norms adopted by dancers, will understand the presentation of the dance objectively, so that the design of the clothing is presented.

Based on the study found the results that those who dance *Pendet* wear long-sleeved T-shirts or other cover clothes are moreover veiled, based on subjective aesthetics. They prioritize beauty about relative goodness, believed to be the prevailing norms or rules. Furthermore, the objective aesthetics that apply to *Pendet* will change because the form is changed. It will be very worrying for the development of *Pendet* dance as an aesthetic product.

## Conclusions

Why do they present clothes like that? What is the beauty of presenting "*berbaju*" *Pendet* dance clothes?

The conclusions obtained from the above discussion are: First, the "*berbaju*" *Pendet* differs from the existing *Pendet* dance criteria due to various things in accordance with their respective views. There are economic reasons and there are also reasons for being very obedient to the norms adopted. All the views in question are actually different subjective aesthetics with an objective view.

Second, the dance of *Pendet* "*berbaju*" has its own beauty which is subjective. If the form is changed but the "spirit or soul" is still *Pendet*, there will be a new *Pendet* with a new aesthetic. Conversely, if "spirit or soul" is not *Pendet* but others, for example glorifying the norm, then the *Pendet* form will be eroded, leading to a change.

The conclusions from this paper can be reflected in all types of dance, that all types of dance will change in essence if the aesthetic changes. Aesthetics change because the shape is changed, therefore it is recommended not to change the existing dance form if you want to maintain a dance culture.

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