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## **The inheritance system of *Joged Pingitan* in the *Calonarang* narrative in Singapadu Village, Gianyar Regency, Bali**

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**Abstract**--This article aims to reveal the inheritance system of *Joged Pingitan* practiced by the *Sekaa Joged Pingitan Selat* in Singapadu Village, Gianyar, Bali. This study is important because, compared with other performing arts traditions, the development of *Joged Pingitan* has become increasingly concerning, appearing to be progressing slowly and tending toward extinction. The ability of the younger generation to continue the *Joged Pingitan* tradition is considered relatively weak. Consequently, the number of performers involved in the performance has increased, leading to greater logistical demands. This study employed a descriptive qualitative method, with data collected through direct field observation, interviews with *Joged Pingitan* dance figures, and a literature review. The findings reveal that a *Joged Pingitan* dancer is required to perform multiple dance characters, which constitutes a considerable burden. As a result, this inheritance pattern appears difficult for the succeeding generation to sustain. In addition, the dancers' level of technical skill, mastery of movement, and *tetuwek* (facial expression and performative attitude) are often insufficient, indicating the need for further improvement in dance competency.

**Keywords**---Talent, Competence, *Joged Pingitan*.

## Introduction

Performing arts within the Balinese tradition function not only as a medium of entertainment, but also as representations of aesthetic, symbolic, and spiritual values manifested through dance drama, character expression, and distinctive performance structures (Yulianti et al., 2026; Yulianti et al., 2025). One form of performing art that embodies these values is *Joged Pingitan*. *Joged Pingitan* is a sacred dance that is performed only on specific ceremonial occasions. In its performances, *Joged Pingitan* commonly employs the *Calonarang* narrative (Wijaya et al., 2019; Theodoridou, 2009), although other stories such as *Babad Balingkang* and Panji tales (*Lasem*) are also occasionally used. At present, *Joged Pingitan* is increasingly rare in Balinese society. Nevertheless, like other Balinese dance traditions, it is grounded in the philosophical concepts underlying Balinese dance aesthetics (Nofansyah & Noor, 2021). Preservation efforts through the revitalization of local wisdom embedded in *Joged Pingitan* have therefore become essential, particularly when cultural preservation initiatives emphasize aesthetic quality and receive support from all components of the local community that uphold noble cultural traditions (Yulianti et al., 2026). *Joged Pingitan* is believed to possess protective spiritual power capable of warding off misfortune and strengthening the social integrity of the community that sustains it (Astita et al., 2015). This dance may be categorized as a *Bebali* dance and is also regarded as a performative offering intended to entertain both the deities and the audience attending the performance (Bandem et al., 2004).

In Bali, *Joged* dance is also referred to as *Gandrung* dance. As a popular performing art tradition, *Gandrung* exists in three regions, namely Banyuwangi, Bali, and Lombok, although each possesses distinct cultural characteristics and performative styles. In all three regions, *Gandrung* has undergone significant transformation and marginalization, thereby necessitating efforts to preserve its continuity. *Joged Pingitan/Gandrung* also contains multicultural values that function as a strong cultural defense against radicalism and ethnocentrism (Trisnawati, 2022).

According to Bandem (1996), *Joged Pingitan* or *Gandrung* dance has existed in Bali since approximately the early nineteenth century during the reign of I Dewa Agung Anom in Puri Sukawati, where one of its most prominent repertoires employed the *Calonarang* narrative. Performances based on the *Calonarang* story generally feature characters such as Condong, Sisyah, Matah Gede, Patih Pandung, Rarung, Rangda, and Barong. One of the primary characteristics of *Joged Pingitan* is the dominance of a single dancer who performs multiple characters within a *penyalonarangan* performance, namely a performance based on the *Calonarang* story. Consequently, dancers are required to possess exceptional talent and highly proficient dance techniques in order to portray multiple characters simultaneously. Such demands place a substantial burden upon the principal *Joged Pingitan* dancer. Younger dancers often appear reluctant to study this dance because they are aware of the advanced abilities required to become a *Joged Pingitan* performer. These demands for high-level dance

competency are not unique to *Joged Pingitan*, but also occur in other dance traditions requiring multidimensional performative talent (Dewita & Indah, 2023).

At present, the regeneration process for principal dancers in *Joged Pingitan* performances is not proceeding effectively. Moreover, not every *sekaa Joged Pingitan* possesses dancers capable of performing the required multiple roles, making it increasingly difficult to find performers who are able to portray several characters within a single performance. To address this issue, strategies are needed to encourage younger generations to study the characters within the *Calonarang* narrative enthusiastically and without feeling burdened. Through specialized training focused on character interpretation and movement techniques, it is expected that a new generation of skilled and talented *Joged Pingitan* dancers may emerge. Regeneration is therefore crucial, especially since there appear to be deficiencies in the existing transmission process. Errors in the regeneration and training process may result in uncertainty regarding the continuity of the sacred *Joged Pingitan* tradition (Cahyono et al., 2021).

*Joged Pingitan* is a dance drama performance accompanied by *Tingklik Bambu* gamelan tuned in the *pelog* scale (Bandem, 2013). The repertoire commonly performed includes the story of Prabu Lasem, while in certain regions, the *Calonarang* narrative is also employed (Dibia, 1999). As a literary tradition, *Calonarang* has long been recognized within Balinese society through performing arts forms bearing the same name, both as dance drama and shadow puppet theater (*wayang kulit*) (Bandem et al., 1989). This dance tradition is highly distinctive, particularly because certain elements of its performance are considered restricted or sacred (*pingit*). This characteristic differs significantly from the more common *Joged* dance, often referred to as *Joged Bumbung*, which has recently attracted public criticism due to performances that frequently violate norms of propriety. *Joged Bumbung* gained popularity in particular communities because of the bold performative style developed by *sekaa Joged Bumbung* groups originating from Sinabun Village, Sawan, Buleleng. This development eventually led to an aesthetic orientation influenced by banalistic culture, while the weakening of ethical values caused *Joged Bumbung* to be perceived as tarnishing the ethics of performing arts (Winyana, 2015).

The cheerful and lively movements of *Joged Bumbung* may be regarded as the final trace of *Joged Pingitan*. *Joged Bumbung* is a social dance performed in pairs between a female *Joged* dancer and a male audience participant selected to dance alongside her (Sugiartha, 2018). While *Joged Bumbung* emphasizes joyful interactive dancing between performers and audience members, *Joged Pingitan* presents a more serious and classical performance style. The *ibing-ibingan* segment in *Joged Pingitan* is conducted formally and politely. Audience participants (*pengibing*) in *Joged Pingitan* are not permitted the same freedom as those in *Joged Bumbung*, since they must follow and balance the dance movements performed by the *Joged Pingitan* dancer. Physical contact with the dancer is prohibited, and instead both dancer and participant demonstrate their respective dance abilities. In its performances, *Joged Pingitan* employs dramatic narratives, including Panji stories (the tale of Prabu Lasem), narratives from *Babad Balingkang*, and most frequently the *Calonarang* story.

The *Calonarang* narrative presents several characters possessing distinct personalities, including Matah, Rarung, Patih Pandung, Rangda, and Barong. Historical records indicate that *Joged Pingitan* emerged in Bali around 1884. Initially, it functioned as court entertainment for Balinese royalty, and according to oral tradition, the dancers were royal concubines (Dibia, 1999). Referring to the diverse characters portrayed in the *Calonarang* narrative, *Joged Pingitan* dancers are required to possess highly proficient talent in order to convincingly represent multiple characters without the assistance of specialized costumes or makeup corresponding to each role. As a defining characteristic, *Joged Pingitan* is dominated by a single dancer performing multiple roles in *penyalonarangan* performances, namely performances employing the *Calonarang* narrative (Astita et al., 2015). Such demanding performative requirements have resulted in only a limited number of dancers being capable of performing *Joged Pingitan*, particularly as principal dancers. Today, such dancers are increasingly rare, and those who remain are generally elderly. Consequently, the transmission of knowledge to younger generations must be undertaken immediately in order to prevent the loss of valuable artistic knowledge possessed by senior artists.

The gamelan ensemble accompanying *Joged Pingitan*, according to the *Lontar Prakempa* in the section *Catur Muni-muni*, is referred to as *Smara Palinggihan*, more commonly known as *Gamelan Gandrung* (Bandem, 1986). This ensemble generally consists of bamboo-keyed instruments tuned to the *pelog* scale (five tones). In certain performances staged within palace environments (*puri*), however, *Joged Pingitan* has been accompanied by *Gamelan Palegongan* or *Gong Kebyar*, as documented in a commemorative performance honoring Ni Ketut Cenik, a renowned *Joged Pingitan* dance maestro, featured on the YouTube channel of Hans Smeekes. Other ensembles, such as *Gamelan Gandrung* at Pura Taman Limut Pengosekan, employ instruments made of bamboo, bronze, and leather. The instrumentation of *Gamelan Gandrung* includes *kendang*, *ugal*, *pemade*, *kantilan*, *jegogan*, *kajar*, *kempli*, and *gong pulu* (Oka, 2022). Several regions in Bali that preserve *Gamelan Gandrung/Joged Pingitan* traditions include Sukawati in Gianyar, Ketapian, and Suwung Batan Kendal in Denpasar (Pramana, 2014).



Figure 1. Ni Ketut Cenik, Maestro of *Jaged Pingitan* Dance, August 2010, Batuan, Gianyar

Source: Hans Smeekes YouTube Channel ([https://youtu.be/DqhV-delePE?si=aZI\\_Zo\\_DFtiLktPU](https://youtu.be/DqhV-delePE?si=aZI_Zo_DFtiLktPU))

Research concerning *Jaged Pingitan* and its monumentalization process possesses several strong foundations that justify scholarly investigation. Dance research from the perspective of performing arts constitutes a crucial effort in preserving rich and profound cultural heritage (Jaskot, 2019; Sigaki et al., 2018). An important issue that requires examination concerns why this dance tradition is difficult to transmit across generations. Is it because younger generations possess different aspirations, or are there other contributing factors? The term “monument” refers to a structure or symbolic form representing historical events, important individuals, or ideas significant to a particular community or society (Auster et al., 2020; Smith, 2019). Therefore, it becomes necessary to question whether the supporting community of *Jaged Pingitan* still aspires to uphold this dance tradition as a monumental cultural work.



Figure 2. Documentation of dancers and musicians of *Sekaa Jaged Pingitan Selat* during their performance at the Bali Arts Festival (PKB) in 2018

## Method

This study focuses on the inheritance system of *Joged Pingitan* dance in Singapadu Village, Gianyar Regency, Bali. To obtain data related to the research focus, this study employed a descriptive qualitative research method. Data were collected using a heuristic approach through interviews, direct observation, and the exploration of written sources obtained from library research as well as online academic journals. Interviews were conducted with various informants, including dancers and leaders of the *sekaa*, namely Ni Wayan Sekarini as a dancer, I Ketut Muji as an elder knowledgeable about the historical development of the *sekaa*, and I Made Sukadana, who currently leads the *sekaa*. The interviews were semi-structured in nature in order to obtain more in-depth information from the participants. Field studies were carried out both in dance studios and at the residences of the informants. The observation stage aimed to identify prevailing perspectives and standards concerning *Joged Pingitan* dance. In addition, various literature sources, including books and scholarly articles, were examined to identify similarities and differences between previous studies and the present comprehensive discussion of *Joged Pingitan* dance.

## Results and Discussion

### Narrative Repertoires

*Joged Pingitan* differs significantly from *Joged Bumbung*, *Gandrung* dance (a social dance performed by male dancers dressed as women), and *Joged Gebyog*, a form of *Joged* accompanied by the rhythmic *bumbung gebyog* ensemble tuned in the *selendro* scale and commonly found in western Bali, particularly in the Jembrana region (Dibia, 1999). *Joged Pingitan* is closely associated with sacred values and avoids vulgarity. Although the performance contains an *ibing-ibingan* segment, it is conducted according to strict conventions and presented in a serious classical style. *Joged Pingitan* emphasizes high aesthetic values, magical and sacred dimensions, as well as attitudes of reverence and respect (Astita et al., 2015; Yulianti et al., 2026). The reinforcement of these aesthetic values is reflected through artistic presentation, dramatic expression, and performance symbolism that construct a sacred atmosphere and aesthetic experience for the audience (Yulianti & Marhaeni, 2021).

Another distinguishing characteristic is the consistent use of dramatic repertoires or narratives in *Joged Pingitan* performances, which requires dancers to possess highly proficient technical abilities. Within *Joged Pingitan*, elements of eroticism and sensuality are significantly reduced, transforming the performance into a highly refined art form. This transformation demands performers who are capable of expressing various characters in *penyalonarangan* performances, namely performances based on the *Calonarang* narrative, thereby establishing *Joged Pingitan* as a serious artistic performance tradition (Astita et al., 2015; Yulianti et al., 2026). The narratives commonly performed in *Joged Pingitan* include *Calonarang*, *Babad Balingkang*, and Panji stories.

The *Calonarang* narrative presents several interconnected characters whose roles mutually support the dramatic structure of the performance. This narrative is frequently employed in various Balinese performance traditions, including *Barong* dance, *Keris* dance, and sacred *Calonarang* performances staged in temples.

Consequently, the *Calonarang* narrative has become a monumental cultural work widely performed in Balinese performing arts traditions.



Figure 3. Expression of a *Jaged Pingitan* dancer portraying the character of Matah Gede.

In *Jaged Pingitan* performances employing the *Calonarang* narrative, the characters commonly portrayed include Rangda, a terrifying and mystical figure representing black magic practiced by Calonarang. Matah Gede, often referred to as *Walu Nateng Dirah* meaning “the Widow of Dirah,” represents the figure of Calonarang prior to practicing black magic. The character of Prabu symbolizes King Erlangga. Patih Pandung, also known as Maling Maguna, represents a royal minister from the Erlangga or Kediri kingdom assigned to defeat or kill Calonarang.

Patih Madri is another minister from the Kahuripan kingdom and the younger brother of Patih Pandung. Mpu Baradah is a holy priestly figure who discovers the weakness of Calonarang, thereby enabling her defeat. Mpu Bahula is the protagonist and son of Mpu Baradah, assigned to oppose Calonarang. Ratna Manggali is the daughter of Calonarang. Rarung is a powerful figure and the favored disciple of Calonarang. Sisya represents the disciples of Calonarang who study black magic, while *leak-leakan* symbolize manifestations of black magic practiced by Calonarang’s disciples.

In addition to these eleven principal roles, *Calonarang* performances are supported by several intermediary characters who help convey the dramatic narrative to the audience. These include *Penasar-Wijil* (comic attendants accompanying the ministers and Bahula), *Condong* (female attendants accompanying Matah Gede and Galuh), and *Bondres* (comic commoners) who function as humorous narrators of the story. In *Jaged Pingitan*, however, only several characters are generally performed, namely Sisya, Matah Gede, Rarung, Patih Pandung, Rangda, and Barong.



Figure 4. Expression of a *Jaged Pingitan* dancer portraying the character of Patih Pandung.

*Jaged Pingitan* performances based on the *Babad Balingkang* narrative recount the sorrow of Kang Cing Wi, who was abandoned by King Sri Jaya Pangus while he sought spiritual enlightenment after many years without descendants. After years of separation, Kang Cing Wi searched for her husband and eventually found him at the foot of Mount Batur, only to discover that Sri Jaya Pangus had married Dewi Danu. During the ensuing conflict, Dewi Danu cursed Sri Jaya Pangus and Kang Cing Wi into becoming *Barong Landung* because Sri Jaya Pangus had deceived her. The principal characters appearing in the *Babad Balingkang* narrative are King Sri Jaya Pangus, Kang Cing Wi, and Dewi Danu.

The *Babad Balingkang* narrative is closely associated with Pura Dalem Balingkang and the historical presence of Chinese communities in the Bangli Kingdom, particularly in Catur Village, Kintamani District, Bangli Regency (Winaja et al., 2019). The term *Balingkang* derives from the combination of two words, namely *Bali* and *Kang*. *Bali* refers to “myself as the ruler of Bali,” while *Kang* refers to “my wife, Kang Cing Wei” (Argawa, 2018). Historical relations between China and Bali are believed to have begun approximately 2,000 years ago, with Chinese communities eventually settling in the Kintamani area of Bangli (Raka et al., 2020). *Sekaa Jaged Pingitan* groups that have performed this repertoire include those from Pekraman Susut Village and Buahyan Payangan Village under the title *Pastu Gni Semara*.

Another repertoire performed in *Jaged Pingitan* is the Panji narrative concerning the story of Prabu Lasem. Prabu Lasem is a king in the *Gambuh* dance drama tradition, characterized as harsh and arrogant, and also appears in *Legong Lasem* dance (Suandi et al., 2019). Within this repertoire, the dominant characters are Prabu Lasem and Rangkesari. Panji stories are frequently employed in *Gambuh* performances, a dialogic dance drama tradition utilizing Panji narratives (known as Inao in mainland Southeast Asia) and believed to constitute the oldest drama tradition in Bali (Sugiartha, 2018; Hunter, 2007). Over time, however, among the *Jaged Pingitan* groups spread throughout Sukawati District, Gianyar, the *Calonarang* narrative has become more widely performed than other repertoires.

### **Form and Performance Structure**

The form and performance structure of *Joged Pingitan Selat* differ from those of other *Joged Pingitan* traditions. Before the performance begins, the gamelan musicians first perform an instrumental *tabuh petegak* composition entitled *Mekar*. Subsequently, the *Joged Pingitan Selat* performance featuring the *Calonarang* narrative is presented first, while the *Joged* dance accompanied by the *paibing-ibingan* segment is performed after the *Calonarang* performance has concluded.

The *paibing-ibingan* procession involves the participation of an audience member who dances as the partner of the *Gandrung* dancer. The movements performed suggest flirtation and romantic attraction, yet they continue to emphasize aesthetic values, magical elements, sacredness, and respectfulness (Oka, 2022).

The performance structure of *Joged Pingitan Selat* begins in the first scene with the appearance of Condong, who performs the role of an attendant or servant to the character Matah Gede. The second part of the first scene is continued by the dance of the *Sisya* characters, who represent the disciples of Matah Gede. After the performances of Condong and the *Sisya* characters, the character of Matah Gede appears as the master of Condong and the teacher of the *Sisya*.

The second scene presents Patih Pandung, the character who later assumes the role of fighting Matah Gede in her manifestation as Rangda. The third scene is followed by the *Joged* performance, which contains the *ibing-ibingan* interaction between the *Joged* dancer and audience participants or *pengibing* from members of the *sekaa*.

The *Joged* dance is presented at the conclusion of the performance in order to convey the message that women must be respected and honored in social life. Consequently, the *ibing-ibingan* interaction is conducted in an ethical and courteous manner. The transmission of moral and symbolic messages through traditional performances demonstrates that performing arts function not merely as entertainment, but also as a medium for conveying values and socio-cultural reflection (Yulianti & Jayantini, 2023). This message is connected to the *Calonarang* narrative presented before the *Joged* dance, particularly in the scene when Ratna Manggali is returned to her parents, Walu Nateng Girah (Matah Gede), because her parents practice black magic.

When the performance was reconstructed by Institut Seni Indonesia Bali in 2017, the characterization of the dance roles was distributed among several dancers rather than being performed by a single principal dancer. Based on the author's investigation, these character performers were recruited from students of the institution. Therefore, the inheritance system of dancers within *Sekaa Joged Pingitan Selat* after the reconstruction still faces the unresolved issue of finding highly talented dancers capable of performing the central roles within the *Calonarang* narrative. In the future, the *sekaa* needs to develop solutions through specialized training programs in order to sustain the transmission of *Joged Pingitan Selat*, thereby ensuring the continuity of both the *sekaa* and its talented dancers.

### **Inheritance System**

Inheritance cannot be separated from the inheritors or the individuals responsible for transmitting cultural traditions. The process of transmitting artistic traditions has existed since ancient times and has been carried out continuously across generations. The inheritance of traditional arts is not solely related to the transmission of artistic forms, but also involves the transmission of the didactic values embedded within them (Elvandari, 2020). The process of cultural inheritance through artistic traditions may occur through various cultural agents, including parents, communities, schools, institutions, and government bodies (Permatasari, 2015). Essentially, culture constitutes a form of social heritage transmitted from one generation to the next through learning processes, both formal and informal (Kodiran, 2004). In general, inheritance models tend to operate through natural or informal processes.

A senior community figure (*penglingsir*) from Banjar Apuan Tempekan Selat, Singapadu Village, named I Ketut Muji, born in 1938, recounted the fluctuating history of *Sekaa Joged Pingitan Selat* (interview, November 30, 2023). According to his recollection, *Joged Pingitan Selat* traditionally possessed only a single principal dancer. The dancer most vividly remembered by him was Ni Suta, a female dancer who possessed exceptional dance abilities and was capable of performing all the roles within the *Joged Pingitan Selat* performance tradition of Singapadu Village. Following the era of Ni Suta, however, the *sekaa* became inactive for a certain period.

During this period of inactivity, the *sekaa* was eventually invited by I Wayan Dibia, former director of Sekolah Tinggi Seni Indonesia Denpasar, to perform in Jakarta in response to an invitation from the Ministry of Education and Culture of the Republic of Indonesia. The performance represented Bali as part of the National Folk Dance Festival held from November 28–30, 1977, in Jakarta. To fulfill the invitation for this formal performance, the *sekaa* reorganized its performance structure by involving four dancers. Prior to this occasion, performances of *Joged Pingitan Selat* had not been systematically structured and were performed by a single dancer who shifted intermittently from one role to another (interview, November 30, 2023). The Jakarta performance introduced a more organized structure featuring four dancers performing alternately, beginning with Condong, Sisya, Matah Gede, Patih Pandung, Rangda, and concluding with the *Joged* segment.

The Jakarta performance was successful; however, during both the preparation period and after returning from Jakarta, tensions emerged among members of the *sekaa*. These tensions resulted from feelings of inequality experienced by members who were not selected to participate in the Jakarta performance. Consequently, the *sekaa* once again entered a prolonged period of inactivity. In 2017, *Joged Pingitan Selat* was reconstructed by Institut Seni Indonesia Denpasar during the leadership of I Gede Arya Sugiarta. Following the reconstruction, the results were performed in Banjar Apuan, Singapadu, and were later presented at the 2018 Bali Arts Festival (*Pesta Kesenian Bali*) at the Taman Budaya Art Centre. At that time, there was considerable hope that *Joged Pingitan Selat* would revive and continue to develop both quantitatively and qualitatively, as well as through sustainable intergenerational transmission.

In reality, according to I Ketut Muji, the inheritance and regeneration processes within *Sekaa Joged Pingitan Selat* have not proceeded effectively. The transmission of knowledge to dancers and musicians generally occurs only when previous performers are no longer able to perform, whether due to marriage, illness, or other circumstances. The author, supported by I Ketut Muji, argues that effective inheritance should be conducted from an early stage in order to preserve the continuity and sustainability of the *sekaa*.

*Sekaa Joged Pingitan Selat* performs every *Tumpek Krulut* ceremony before the shrine (*pelinggih*) in Banjar Apuan Tempekan Selat, Singapadu Village. Ironically, although *Tumpek Krulut* is the ceremonial day on which *Joged Pingitan Selat* is traditionally performed, performances are occasionally cancelled because certain dancers or musicians are unable to participate. This situation is highly regrettable because *Tumpek Krulut* occurs only once every six months and constitutes an important ritual for honoring the spiritual dimension (*niskala*) of the Balinese universe (Bali, 2016). According to Kadek Sukadana, the current leader of *Sekaa Joged Pingitan Selat*, some musicians work on cruise ships, making it difficult for them to participate in performances during the *Tumpek Krulut* ceremony.

If this situation continues, it is possible that *Sekaa Joged Pingitan Selat* will once again fall into dormancy and, in the worst-case scenario, face extinction without being successfully transmitted to future generations. As the leader of the *sekaa*, Kadek Sukadana must therefore take immediate preservation measures by organizing training programs, particularly those aimed at identifying and developing highly talented dancers capable of sustaining the uniqueness and artistic legacy of *Joged Pingitan Selat*.

### **The Phenomenon and Talent of the Dancers**

At present, it has become increasingly difficult to find *Joged Pingitan* dancers capable of portraying multiple characters from the *Calonarang* narrative. During her time, Ni Ketut Cenik, affectionately known as Dadong Cenik, was able to perform the entire *Calonarang* story alone for approximately two hours, as recounted by her granddaughter, Wayan Sekarini. Wayan Sekarini herself is also capable of performing similarly to her grandmother (Ni Ketut Cenik). However, according to her, the challenge no longer lies solely in dance technique or the differentiation of character portrayals, but rather in the issue of physical stamina. Accompanied by the *Joged Pingitan* gamelan ensemble from Banjar Pakuwudan, Sukawati, Ni Ketut Cenik performed solo renditions of the *Calonarang* narrative (Suartaya, 2010).

A significant contemporary phenomenon concerns the regeneration process of *Joged Pingitan* dancers, which has not progressed as successfully as the regeneration processes found in other dance traditions. According to I Ketut Muji, an artist and cultural figure from Banjar Apuan, Singapadu, most younger generations currently show limited interest in studying this dance because of its high level of difficulty and the limited opportunities available for performing it (interview, November 30, 2023). Similarly, Ni Wayan Sekarini, a senior *Joged Pingitan* dancer from Batuan Village, stated that the highly demanding techniques required in *Joged Pingitan* discourage younger dancers from studying the

tradition (interview, September 3, 2023). This condition is evident in the increasingly rare presence of *Joged Pingitan* dancers today.

Inspired by the phenomenon described above concerning the advanced techniques and exceptional talent required of a *Joged Pingitan* dancer, the author envisions creating a new choreographic work inspired by the characterizations of *Joged Pingitan* performers and combined with other artistic elements such as dance theater and dance drama. The objective is to develop a more accessible yet effective method for transmitting *Joged Pingitan*, thereby inspiring younger artists to study and deepen their understanding of the arts, particularly performing arts such as *Joged Pingitan*, while recognizing talent as an essential component of artistic mastery. As future generations of artists continue to cultivate their talents in the performing arts, the problems described above may gradually be overcome, while also encouraging innovations in the inheritance methods of *Joged Pingitan Anyar* (Fajarwati et al., 2021).

## **Conclusion**

*Joged Pingitan* is a highly unique performing art tradition whose performances are not staged on ordinary occasions. The structure of this dance generally employs the *Calonarang* narrative as the climax of the performance, presenting several central characters from the story, including Matah Gede, Condong, Patih, Rarung, Rangda, and Barong. Considering the substantial differences in the characteristics of these roles, highly proficient dancers are required to perform them effectively. One of the defining features of *Joged Pingitan* is the dominance of a single dancer who performs multiple characters within a *penyalonarangan* performance, namely a performance based on the *Calonarang* narrative.

At present, such dancers have become increasingly difficult to find, making preservation efforts for *Joged Pingitan* urgently necessary. This phenomenon appears to occur because younger generations are reluctant to study the tradition due to the high level of difficulty associated with the roles that must be performed in *Joged Pingitan*. In addition, *Joged Pingitan* is not commonly taught within artistic communities and is generally transmitted only when a replacement dancer is needed or when rehearsals are conducted in preparation for upcoming performances.

Therefore, strategies must be developed to stimulate the interest of younger generations in studying *Joged Pingitan*, particularly in mastering the principal roles that require the ability to portray multiple characters. One possible approach is the organization of competitions or dance festivals dedicated to *Joged Pingitan*, similar to those commonly held for other Balinese dance traditions such as *Jauk Manis*, *Mapang Barong*, *Rangda*, and related performance genres.

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