



The Nexus of the *Mejaga-Jaga* Tradition in New Tourism Performing Arts Based on Local Wisdom in Pinda Village, Bali

I Nyoman Kariasa¹, Ni Made Ruastiti^{2*}, I Ketut Garwa³, I Gusti Putu Sudarta⁴

¹ Doctoral Arts, Postgraduate Program at the Indonesian Art Institute, Denpasar

² Dance Arts, Faculty of Performing Arts, Indonesian Institute of the Arts, Denpasar

³ Karawitan Arts, Faculty of Performing Arts, Indonesian Institute of the Arts, Denpasar

⁴ Theater, Faculty of Performing Arts, Indonesian Institute of the Arts, Denpasar

Abstract

Pinda Village has superior potential. The Pinda people have a new tourism art similar to the *Mejaga-Jaga* amidst the mobility of tourists. The problems: 1) What is the new form of tourism performing arts in Pinda village?; 2) What is the process of creating new tourism performing arts in Pinda village?; 3) Is there a nexus of the *Mejaga-Jaga* in the new tourism performing arts in Pinda village? R&D has been used to complete this applied research. All data was analyzed qualitatively. Furthermore, this formula was realized into a new tourism performing art. The results: 1) It's a tourist attraction.; 2) It has started with the discovery of new ideas, planning the exploration of art forms, exploring art forms, constructing art forms, carrying out art performance simulations, and promoting new tourism performing arts based on local wisdom.; 3) It has a nexus of the *Mejaga-Jaga*.

Keywords: Nexus; *Mejaga-Jaga* Tradition; New Tourism Performing Arts Based on Local Wisdom; Pinda Village; Bali.

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1. Introduction

Bali is noted for its distinctive culture (Andayani et al., 2024; Wardhani & Susanto, 2023; Yudarta et al., 2023; Arniati et al., 2020). Rituals and art forms demonstrate the distinctiveness of Balinese culture. In the context of *yadnya* activities, the ceremonial form embodies the ritual spirit derived from Hindu philosophy and religious aspects of Balinese culture (Usadhi, 2019; Ruastiti & Pradana, 2020). Art, as a part of Balinese culture, is required for enjoyment, as a supplement to ceremonial forms, and even as a significant offering for *yadnya* activities on Hindu holidays (Eka, 2023; Sunarya, 2021; Marajaya & Hendro, 2021). As with other traditional Balinese performing arts, they are not only done for the enjoyment of Balinese people but also to meet the necessities of *yadnya* events.

Bali has become a popular tourist destination, and cultural travel packages have proven effective. Cultural tourism provides a variety of commodities and Balinese cultural tourism service packages that are in high demand among Bali tourists (Darmawan et al., 2023; Karang et al., 2022). On the one hand, cultural tourism allows people who are talented in conserving traditional Balinese culture to benefit financially from Bali's tourism growth. As a result, numerous Balinese people have been more motivated to conserve traditional Balinese culture after obtaining compensation from the development of cultural tourism (Pradana, 2019; Yuliana et al., 2023; Agoes et al., 2023).

Cultural tourism activities in Tenganan and Trunyan villages have benefitted Balinese people who practice the *Mekare-Kare* Tradition and manage the *Trunyan* tomb. Tourist activities to discover the *Mekare-Kare* Tradition have impacted practitioners' compensation (Subamia et al., 2021). The *Trunyan* cemetery management also earned tourism reimbursement due to Trunyan Village's tourist activities

(Munif, 2020; Pratama et al., 2020). Cultural tourism operations in Tenganan Village have also allowed Tenganan residents to sell gringsing fabric as a cultural tourist commodity (Aurelia & Hananto, 2022; Sukmadewi et al., 2022; Aurelia & Hananto, 2022; Indra, 2020). *Uluwatu Kecak* dance and *Devdan* performances are well-known Balinese cultural tourism attractions in Bali's Badung District. The *Uluwatu Kecak* dance became well-known as a Balinese tourist performance art as cultural tourism activities at the *Luhur Uluwatu* Temple expanded (Tjampan & Nugroho, 2020). The growing interest in tourist activities in the Nusa Dua area has made *Devdan* a popular cultural tourism location in Badung. Many Balinese artists in the *Uluwatu Kecak* and *Devdan* dances are becoming increasingly motivated to conserve Balinese culture due to the excellent influence of cultural tourist growth in Bali's Badung area.

The growth of cultural tourism in the Gianyar district has provided opportunities for Balinese artists, such as *Tek Tok* Dance, and traders at the *Sukawati* art market. *Tek Tok* Dance performers began to benefit from tourism as visitor interest in the Ubud Office Palace in Gianyar grew. Traders at *Gianyar's Sukawati* art market were compensated for increased culturally driven tourism (Dewi et al., 2020). In *Gianyar's Pinda* Village, there are also culturally inspired tourist activities. However, the Pinda villagers believe they have yet to be compensated for tourism development in Gianyar. On the one hand, the Pinda Village residents are beginning to discard the *Mejaga-Jaga* Tradition as part of their culture. The *Mejaga-Jaga* Tradition promotes social togetherness, spiritual harmony, and security through cultural preservation initiatives (Dasih et al., 2024). The *Mejaga-Jaga* Tradition is an endeavor by Village groups to protect themselves against calamities symbolically (Indradewi et al., 2021). Implementing the *Mejaga-Jaga* Tradition entails assembling to pray at the inner temple, standing guard, and patrolling the community, culminating in a firefight attraction.

This study seeks to enhance tourism's cultural and practical benefits through performing arts events that draw on local knowledge. This study aims to generate new works of art that may be performed for tourists using the tourism capital possessed by the *Pinda* villagers in Gianyar. This research clarifies the *Mejaga-Jaga* tradition of creating new tourism performing arts in Pinda village in art studies. The fundamental problems in this research can be described as follows: 1) What is the new form of tourism performing arts in Pinda village?; 2) What is the process of creating new tourism performing arts in Pinda village?; 3) Is there a nexus of the *Mejaga-Jaga* in the new tourism performing arts in Pinda village?

2. Literature Review

The original work is the *Mejaga-Jaga* Tradition as an Inspiration in Creating Tourism Performing Arts Based on Local Wisdom in Pinda Village, Bali. On the one hand, there is no research on the *Mejaga-Jaga* Tradition and tourism performing arts in Pinda village. On the other hand, it is possible to create new tourism performing arts based on local wisdom based on partners' capabilities and research results such as the following.

Ruastiti, Indrawan, and Sariada in *Rejang Renteng* in Saren Village, Nusa Penida, as a Source of Inspiration for the Creation of Ceremonial Dances in Bali (2021) said that the people of Saren Village present the *Renteng* Dance in the form of a loose dance (without acting). This can be seen from the way of presentation, the structure of the performance, the clothing, and the music that accompanies the performance. The existence of the *Renteng* Dance is a source for creating ceremonial dances in Bali because it has a unique appearance that is easy to imitate following aesthetic tastes and beliefs. The relevance of *Rejang Renteng* in Saren Village, Nusa Penida, as a Source of Inspiration for the Creation of Ceremonial Dances in Bali with the *Mejaga-Jaga* Tradition as a Source of Inspiration in the Creation of New Tourism Performing Arts Based on Local Wisdom in Pinda Village lies in the point of interest regarding performing arts Bali new creation. However, *Rejang Renteng* in Saren Village, Nusa Penida, as a Source of Inspiration for the Creation of Ceremonial Dances in Bali, has not analyzed new tourism performing arts based on local wisdom, whereas the *Mejaga-Jaga* Tradition as a Source of Inspiration in the Creation of New Wisdom-Based Tourism Performing Arts Local in Pinda Village.

Suryani, Suartini, and Parta Through Discovery in the *Pramesti Ulangun* Dance: A Possibility for Innovation in the Form of Balinese Dance Creations (2024) stated that the *Pramesti Ulangun* dance was

created starting from an exploration of stories in the *Kakawin Niti Sastra*. The next stage is experimentation and movement improvisation based on the choreographer's understanding of the characteristics of the character God from *Kakawin Niti Sastra*. This dance choreography was then formed and tested on the dancers with the help of composers and traditional Balinese *gamelan* musicians. After that, a test was carried out on the final form of the *Pramesti Ulangun* dance choreography involving dancers, musicians, and the audience. The relationship between Discovery in the *Pramesti Ulangun* Dance: A Possibility for Innovation in the Form of Balinese Dance Creations with the *Mejaga-Jaga* Tradition as a Source of Inspiration in the Creation of New Tourism Performing Arts Based on Local Wisdom in Pinda Village is on the research problem of new forms of Balinese performing arts creations. However, Discovery in the *Pramesti Ulangun* Dance: A Possibility for Innovation in the Form of Balinese Dance Creations does not analyze the performing arts in Pinda village, whereas in the *Mejaga-Jaga* Tradition as a Source of Inspiration in the Creation of New Tourism Performing Arts Based on Local Wisdom in Pinda Village analyze the performing arts in Pinda village.

Ruastiti, Sudirga, and Yudarta in The *Wayang Wong* Millennial Performance Art Model as a New Tourist Attraction in Bali (2020) state that the form of *Wayang Wong Cupu Manik Astagina* includes various aspects of story, setting, characterization, costumes, dialogue, music, stage sets, choreography movements has been able to attract the millennial generation who are involved as actors. This innovative sense of ownership of *Wayang Wong* can develop into a new tourist attraction in Bali. The existence of *Wayang Wong Millennial* has been welcomed positively by elements of society, including Bali tourism actors. In general, they consider *Wayang Wong Millennial* as a form of Balinese art that is packaged according to the digital era, can be used as an educational medium for the *millennial* generation, and can be staged as a new tourist attraction. The *Wayang Wong Millennial*, packaged as a tourist attraction, should be developed. The relationship between The *Wayang Wong Millennial* Performance Art Model as a New Tourist Attraction in Bali and the *Mejaga-Jaga* Tradition as a Source of Inspiration in the Creation of New Tourism Performing Arts Based on Local Wisdom in Pinda Village lies in the point of interest regarding the novelty of Balinese tourism performing arts. However, the *Mejaga-Jaga* Tradition is a Source of Inspiration in the Creation of New Tourism Performing Arts Based on Local Wisdom in Pinda Village analyzes the *Mejaga-Jaga* Tradition. In contrast, The *Wayang Wong Millennial* Performance Art Model as a New Tourist Attraction in Bali does not analyze the *Mejaga-Jaga* Tradition.

Zulkifli, Andi Tira, Yulia, Muliati, Baso Madiung, based on Strengthening Legal Legality of Local Culture Creative Works to Support Entrepreneurship in the Tourism Field (2023) revealed that there is a conceptual confusion that can temporarily be resolved because it has been accommodated by Copyright legislation and has not yet been implemented. Indicates the existence of deviations between conceptions. The weak legality of local cultural copyright ownership significantly influences the development of local culture-based tourism businesses. The relevance of Strengthening the Legality of Local Culture Creative Works to Support Entrepreneurship in the Tourism Field with the *Mejaga-Jaga* Tradition as a Source of Inspiration in the Creation of New Tourism Performing Arts Based on Local Wisdom in Pinda Village is on the issue of the contribution of local culture to activities creating new tourism commodities. The difference is that the *Mejaga-Jaga* Tradition as a Source of Inspiration in the Creation of New Tourism Performing Arts Based on Local Wisdom in Pinda Village reveals tourism performing arts based on local wisdom in Pinda Village, whereas Strengthening the Legal Legality of Local Culture Creative Works to Support Entrepreneurship in the Tourism Field does not. It analyzes tourism performing arts based on local wisdom in Pinda village.

Tourism Village, Subang (2022) stated that the *Cisaat* tourist village as a tourist destination has cultural potential in the form of *sisingaan* art, *pencak silat*, *jaipong* dance, and traditional *gemyung* music. The form and presentation of the show are still natural and straightforward, so new arrangements and creativity are needed in the presentation. In community service in 2022, training will be held on designing the performing arts "*Helaran kamonesan cisaat*" as a tourist attraction. *Helaran* was chosen as a carnival art that will provide an exciting presentation of the potential of the *Cisaat* community so that it can be displayed to visitors to Wisa Cisaat Village and become a unique tourist attraction in *Cisaat*. The

relationship between the Training on the Design of the Performing Arts Work "*Haleran Kamonesan Cisaat*" as a Tourist Attraction in the *Cisaat Subang* Tourism Village and the *Mejaga-Jaga* Tradition as a Source of Inspiration in the Creation of New Tourism Performing Arts Based on Local Wisdom in Pinda Village lies in the similarities in the process of creating tourist attractions. However, the *Mejaga-Jaga* Tradition as a Source of Inspiration in the Creation of New Tourism Performing Arts Based on Local Wisdom in Pinda Village analyzes the *Mejaga-Jaga* Tradition, whereas in the "*Haleran Kamonesan Cisaat*" Performing Arts Design Training as a Tourist Attraction in the Cisaat Tourism Village, Subang, it does not analyze the *Mejaga-Jaga* Tradition.

3. Method and Theory

Research on the nexus of the *Mejaga-Jaga* Tradition in New Tourism Performing Arts Based on Local Wisdom in Pinda Village, Bali, has been completed using R&D methods, symbol theory, and the theory of power and knowledge relations. The contributions of the R&D method, symbol theory, and the theory of power and knowledge relations can be explained as follows.

3.1 Method

This research was conducted in Pinda village because the Pinda villagers have the *Mejaga-Jaga* tradition. The people of Pinda village hope to have tourism performing arts, and there are arts groups (*sekaa*) in Pinda village who are willing to be partners in implementing the research. The *Mejaga-Jaga* Tradition as a Source of Inspiration in the Creation of New Tourism Performing Arts Based on Local Wisdom is researched in the form of applied research using the R&D method from an art studies perspective. Applied research is a type of research that is oriented to the practical benefits of science (Edmonds & Kennedy, 2017; Li & Zhang, 2022; Davaasambuu & Matvija, 2023). Art studies is a scientific perspective that seeks to examine works of art (Khaled & Anderson, 2023).

R&D methods are relevant in developing research results in new work (Delgado-Verde & Diez-Vial, 2023; Naven & Nair, 2023; Meier & Kock, 2023). The primary data for this research were obtained from observations of new tourism performing arts development activities based on local wisdom and interviews with informants. Informants were selected using purposive sampling techniques, which are techniques for selecting informants based on certain criteria (Riani & Syamsuisna, 2023; Damayanti et al., 2023; Burhan & Hasanah, 2024).

The primary criteria for selecting interviewees for this study were community leaders, tourists, and well-known Balinese artists in Pinda Village. Secondary data was gathered by reviewing the literature. In several stages of developing the study output, the artist scene in Pinda Village acted as a partner in implementing the methodological components of this research. This formula has been implemented in socialization; partners start building commodities; the new art is internalized through art performance simulation activities, and new performing arts are encouraged to be promoted.

3.2 Theory

Problems regarding new forms of tourism performances in Pinda Village are analyzed qualitatively with symbol theory and the support of knowledge-power relations theory. As cultural elements, symbols can influence emotions and social perceptions. Dilistone said symbols are not just signs but institutions that can guide thought and regulate social action (2022). An event can be perceived partly because of the meaning of the symbol. The meaning of symbols depends on context. The audience likes the new form of tourism performance in Pinda Village because it uses cultural symbols of the Pinda Villager.

Problems regarding creating new tourism performing arts in Pinda Village are analyzed qualitatively with the theory of knowledge-power relations and with the support of symbol theory. Foucault in Ryzinki (2021) views that knowledge is always related to power. Power manifests not only through physical or political domination but also through the formation of knowledge. Knowledge power relations can produce a panopticon and impact identity in personal consciousness. The success of creating new tourism performing arts cannot be separated from the partners' capabilities in artistic creativity and knowledge of

local wisdom in Pinda Village.

4. Results and Discussion

4.1 Results

4.1.1 A New Form of Tourism Performing Art Typical of Pinda Village

In Pinda Village, new tourism performing arts based on indigenous wisdom have emerged as tourist attractions. This new tourist attraction is based on indigenous wisdom and art and has no related legends. It employs the sound of *gamelan gong kebyar* and formations with fire torch qualities, supplemented by the stunning performance of new dance movement formations and new art decorations based on local wisdom.

As local wisdom is part of the local culture, it can help resolve art problems, trust problems, economic problems, organizational problems, health problems, equipment problems, work problems, gender problems, and communication problems related to the living needs of local communities, it can be stated local wisdom can be in the form of knowledge, beliefs, understanding and traditional habits which are a form of community cooperation for the ecological life cycle. Local wisdom can be interpreted as the ability to adapt, organize, and cultivate the influence of nature and other cultures in connection with the motivation for new practices of cultural diversity (Pradana, 2022; Dharmika et al., 2022). During the development of national civilization, local wisdom can become a characteristic of identity, personality, and ethnic cultural character.

Local wisdom includes ways of life, philosophical knowledge, and various life strategies that are part of local communities (Pradana, 2023; Dharmika & Pradana, 2021). Local wisdom is considered very valuable and is a source of motivation because it has its benefits in the lives of local communities (Pradana & Parwati, 2017; Pradana & Arcana, 2023; Pradana, 2021; Rai et al., 2019). Partners motivated to realize research formulas in the form of works of art cannot be separated from knowledge of local wisdom, artistic skills, and experience, as well as the availability of raw materials. The perpetrators got several ideas for creating new tourism performing arts based on local wisdom after conducting interviews regarding local wisdom in Pinda village. Before realizing the idea for an artwork based on the research formula, the partners prayed together at *Pura Dalem*, Pinda Village. The perpetrators finally decided to realize an idea for creating new tourism performing arts based on local wisdom after carrying out a ritual at *Pura Pura Dalem*, Pinda Village.

The actors plan arts training activities in the context of searching for new forms of tourism performing arts based on local wisdom. Planning for arts practice activities consists of planning an exploration of new performing arts displays based on formulas, planning an exploration of musical accompaniment, planning an exploration of various movements, planning make-up and clothing, planning an exploration of floor patterns, and planning the construction of performing arts based on formulas in order to design new forms of performing arts based on local wisdom. After that, the partners carried out trials during arts training until they found a complete form of new performing arts based on local wisdom that had the potential to become a tourism performance.

At the implementation stage of exploring new performing arts displays, the activities of the performers are centered on searching for a new performing arts display that best suit the research formula and is most likely to be realized by the actors into a new tourism performing art based on local wisdom. The activities of the partners focus on finding a creative musical composition that is most suitable for beautifying the appearance of new tourism performing arts based on local wisdom. The perpetrators have carried out the implementation stage of the musical accompaniment exploration. For the stunning display of new tourism performing arts based on local wisdom, the activities of the partners try to arrange a new artistic choreographic composition that is appropriate during the implementation stage of exploring various movements. At the implementation stage, the exploration of make-up and fashion consists of arts training activities centered on selecting performers for a compilation of the most appropriate fashion and make-up works to strengthen the charm of the appearance of new tourism performing arts based on local

wisdom. Through the implementation stages of floor pattern exploration and arts training activities, they are focused on preparing a new floor pattern for new tourism performing arts activities based on local wisdom. The stage of finalizing new forms of performing arts based on local wisdom on the occasion of art practice based on the type of display of new performing arts, the results of new musical accompaniment compositions, the results of new movement compositions, selected clothing and make-up models as well as the results of floor pattern compositions. Activities are completed at the construction stage of new performing arts based on local wisdom.

The new form of performing arts based on local wisdom was then confirmed as a new tourism performing art based on local wisdom through a simulation process of art performances, art promotion, and assistance with promoting tourism performing arts based on local wisdom in Pinda village. The simulation stage of performing arts is essential in perfecting this new form of performing arts.



Figure 1. New Tourism Performing Arts Performance Based on Local Wisdom (Doc. Ruastiti, 2023)

The image above shows that the new tourism performing arts performance is based on local wisdom in Pinda Village. Artistic expressions developed imaginatively are fundamental to enjoyment at this tourist destination. This tourist attraction's entertainment value is also dependent on the novelty of artistic performance formations and the distinctiveness of traditional Balinese arts facilities and infrastructure.

The construction of this new tourism art structure based on local wisdom consists of three phases along the way to the performance venue in Pinda Village, which looks unusual. In the first structural part, this new tourist attraction based on local wisdom is a procession activity involving all the performing artists who line up neatly while carrying torches, spears, and banners and marching while moving in a locomotive accompanied by the sound of balaganjur gamelan music from Banjar until they arrive at the show location. In the second structural portion, the tourism performing arts artists who arrived at the performance venue performed various fire movement formations, such as *Rangda*, *Baris*, and fire dance motions, to accompany a new composition, *gamelan gong kebyar* music. In the third structural section, the artists executing this new tourism performing art begin to exit the performance site in tidy queue formations, escorted by a locomotive's movement and the *balaganjur gamelan's* sound.

The type of gamelan music composition is essential in determining the unity of artistic expression (Rai et

al., 2023a). The musical composition is chosen to provide a statement of artistic coherence that can complement the dance movements' meaning and elicit an emotional response (Maryono, 2015). The artists chose the sound of *gamelan gong kebyar* music to unify the movement expressions and strengthen the main characteristics of the new tourism performing arts performance based on local wisdom. Meanwhile, during the presentation of new tourism performing arts based on local wisdom, the thunderous sound of *balaganjur gamelan* music was heard at the opening and finish of the performance. Generally, the artists at this local wisdom-based tourist attraction apply light makeup to create a natural appearance. They wore costumes with traditional ancient Balinese cultural motifs throughout the performance and carried torches, spears, *umbul-umbul*, and *pajeng* as props. The fire stick comes with a torch (Jamilah et al., 2023; Wisher & Needham, 2023; Mediana-Alcaide et al., 2021). A spear is characterized by a blade tip on a pole (Russo et al., 2023; Tseng et al., 2023; Gabrielyan, 2023). *Pajeng* is defined as a fabric umbrella (Prasiasa & Widari, 2022; Wibawa et al., 2022).

4.1.2 Process of Creating New Tourism Performing Arts Based on Local Wisdom in Pinda Village

Developing performing arts based on local wisdom can be constructed optimally because it has capital such as creative skills, understanding of local culture, realizing ideas for works of art, praying together, carrying out creative trials, and the courage to express ideas into works of art. Creating new tourist performing arts based on local wisdom in Pinda Village starts with choosing a concept. This concept was then realized to become a new performing artwork based on local wisdom, which was finally confirmed as a new tourist performing art based on local wisdom in Pinda Village.

After socializing the art design, the event participants were inspired to develop ideas for new tourism performing arts based on local wisdom. They agreed to make it a performance artwork based on local wisdom. Local wisdom is the ability to adapt, organize, and process natural and other cultural influences to harmonize the practice of diverse cultural modes (Pradana, 2022; Dharmika et al., 2022). Local wisdom includes ways of life, philosophical understanding, and various tactics typical of local communities. Local wisdom is seen as very valuable and a source of inspiration because of its benefits for local communities (Pradana & Parwati, 2017; Pradana & Arcana, 2023; Pradana, 2021; Rai et al., 2019; Rai et al., 2023). Partners are motivated to turn research formulas into works of art due to local wisdom, artistic ability, expertise, and access to raw materials. After completing the ritual at *Pura Dalem* Temple in Pinda Village, the actors decided to pursue the idea of developing new tourism performing arts based on local wisdom.

The partners plan arts training activities to search for new kinds of tourism performing arts based on local wisdom. At the implementation stage of exploring new performing arts displays, the performers' activities focus on finding a new display that best fits the research formula and is most likely to be realized by the actors as a new tourism performing art based on local wisdom.

The participants completed the implementation phase of the musical accompaniment exploration. During the implementation stages of floor pattern investigation and arts training activities, they are working to create a new floor pattern for new tourism performing arts activities based on local knowledge. Activities are accomplished during the construction stage of new performing arts venues depending on local wisdom.

The new form of performing arts based on local wisdom was then confirmed as a new tourism performing art based on local wisdom through a simulation process of art performances, art promotion, and aid in promoting tourism performing arts based on local wisdom in Pinda Village. The simulation stage of performing arts is critical for improving this new style of performing arts.



Figure 2. Simulation of a Tourism Performing Arts Performance (Doc. Ruastiti, 2023)

The photo above depicts the formation of dance movements using fire torches in a simulation of a local wisdom-based tourist performing arts performance in Pinda Village. During the simulation stage, the performer continues to correct the structural components of the art based on audience input. In other words, new performing arts based on local wisdom are perfected by involving the participation of tourists as spectators.

Two repairs to art structural components have been done based on more than two simulations of art performances in Pinda Village. Following the completion of a new type of tourism performance art based on local wisdom, the creation of this piece of art continued with a focus on promotional activities and promotional aid for new works in Pinda Village. Performance arts promote new tourism performance arts based on local wisdom by inviting the inhabitants of Pinda Village as spectators without taking any action to perfect the art form. In order to institutionalize new tourism performing arts based on local wisdom in Pinda Village, assistance is provided in the promotion of new tourism performing arts based on local wisdom until a sufficient audience response is obtained to welcome the new tourism performing arts based on local wisdom as part of the arts of the Pinda Villager.

4.1.3 The Nexus between the Mejaga-Jaga Tradition and New Tourism Performing Arts Based on Local Wisdom in Pinda Village

The *Mejaga-Jaga* Tradition connects new tourism performing arts based on local wisdom. Nexus is a significant association between elements (Ali & Pougajendy, 2024; Osupile & Makambe, 2021; Zainee & Puteh, 2020). The inhabitants of Pinda Village value this new tourism performing art based on local knowledge since it is related to the *Mejaga-Jaga* Tradition.

The monetization of the *Mejaga-Jaga* Tradition has resulted in new tourism performing arts based on indigenous wisdom. The *Mejaga-Jaga* tradition shows the Pinda villager's local wisdom through a traditional ceremony that includes a succession of fire-throwing attractions, props in the shape of fire *sambuk*, and *Ang-Ah* as a sacred script. Meanwhile, in Pinda Village, the new tourism performing arts based on local wisdom use the qualities of fire torches, enduring fire formations, and the *Ang-Ah* script to name tourist commodities. According to Gde Putra, this new tourism performing art based on local

wisdom is marketed as the Ang-Ah tourism performing art In 2024, Pinda Village:

"... the diversity of artistic elements in the *Mejaga-Jaga* Tradition has been developed into the *Ang-Ah* tourism performing arts. The artistic elements that function as a complement to sacred activities in the *Mejaga-Jaga* Tradition have been modified and created into a new artistic performance that has tourism value. If the *Ang-Ah* script is sacred in connection with the hope of balancing dichotomous relationships, the hope is similar in this new tourism performing art but more towards the formation of a superior artistic unity based on the balance of tone, color, movement, make-up, and its properties..."

Based on the informant's information, it is clear that the *Mejaga-Jaga* Tradition is related to the *Ang-Ah* tourist performing arts, namely a new tourist performing art based on local wisdom in Pinda Village. Based on local wisdom, this new tourist attraction is impressive as light entertainment but has the same meaning as *rwa bhineda*. *Rwa bhineda* refers to a bipolar relationship that is contrasting and dichotomous but willing to coexist (Ruta et al., 2023; Kapela, 2023; Hidajat et al., 2023). *Rwa bhinneda* and *Ang Ah* have the same meaning. *Ang Ah* is sacred because it is related to the relationship between consciousness and unconsciousness. The name *Ang-Ah*, which appears on the label of the local wisdom-based tourist attraction in Pinda Village, aims to achieve a dichotomous balance between many colors, sounds, movements, quality, and makeup in a beautiful new work of art.

4.2 Discussions

A symbol can represent cultural identity (Sihombing & Al'ula, 2023; Madani & Ambarwati, 2023; Amrullah & Puspitasari, 2023; Atmaja et al., 2020). In developing a national civilization, local wisdom can become a characteristic of ethnic and cultural identity (Swandi et al., 2020). The partners agreed to create a new tourism performing art based on local wisdom because they already understood local culture and had a view about the benefits of the formula for the Pinda people after it was realized into a new tourism performing art based on local wisdom. Social practices can be carried out based on the support of knowledge-based power relations (Leder, 2024; Mescouto et al., 2023; Perreira & Merlo, 2024; Atmaja et al., 2019). Creating tourism performing arts reflects local identity and the benefits of local culture for actors to create new works of art. New tourism performing arts based on local wisdom show proof that their local wisdom is not only valuable for their activities in the cultural realm. By basing tourism performances on local wisdom, participants symbolically preserve and display their identities to a broader audience, positioning the performances as an act of cultural pride while also becoming another way for them to interact with foreigners.

After carrying out the ritual at *Pura Dalem*, Pinda Village, the perpetrators finally decided to realize an idea for creating new tourism performing arts based on local wisdom. The ritual carried out at *Pura Dalem* in Pinda Village appears to have become an important symbol that strengthens the intention of the perpetrators to realize the authenticity of a new tourism-oriented cultural performance created based on the provisions of traditional Balinese art creation procedures. The creation of new tourism performing arts based on local wisdom cannot be separated from legitimacy based on rituals and authoritative decisions, which appear to be able to bridge between power, cultural position, and tourism interests.

In order to find new forms for works of art based on local wisdom-based tourism performing arts formulas, the actors include planning arts training activities to explore art forms, construct new forms of local wisdom-based performing arts, carry out simulations of new tourism performing arts performances based on local wisdom, and promote new tourism performing arts based on local wisdom in Pinda village.

At the implementation stage of exploring new performing arts displays, the perpetrators' activities are centered on searching for a new performing arts display that best suit the research formula. It is most likely to be realized by the partners into a new tourism-performing art based on local wisdom. The new form of performing arts based on local wisdom was then confirmed as a new tourism performing art based on local wisdom through a simulation process of performing arts and promotion of tourism performing arts based on local wisdom in Pinda village.

To obtain sufficient audience response to welcome the new tourism performing arts based on local wisdom as part of the arts of the Pinda villagers, assistance has been carried out in promoting new tourism performing arts based on local wisdom in the context of institutionalizing the *Ang-Ah* tourism performing arts as new tourism performing arts based on local wisdom in Pinda village.

New tourism performing arts based on local wisdom in Pinda village take the form of tourist attractions. In general, *Ang-Ah* tourism performing arts artists use Balinese make-up, clothing with ancient Balinese motifs and art props, and accompaniment by *gamelan balaganjur* and *gamelan gong kebyar*. Representation of local cultural identity in new tourism performing arts in Pinda village can be seen in Balinese make-up, ancient Balinese cultural motifs in clothing, traditional music in *gamelan balaganjur* and *gamelan gong kebyar*. As a practice of commodifying elements of the *Mejaga-Jaga* Tradition, the construction, and inauguration of this new tourism performing art involves the participation of local communities as spectators and performers. On the one hand, the research formula allows local communities to get optimal tourism benefits based on active and passive participation to achieve artistic creativity relevant to their cultural tastes.

The various motifs, symbols, and musical sounds in the *Mejaga-Jaga* Tradition used in new tourism performing arts based on local wisdom have ensured that the actors do not cause conflict with local cultural actors in Pinda village. The creators of new tourism performing arts based on local wisdom have ensured this through ritual activities and coordinating with artists in Pinda village. Such forms of social practice are influenced by the practice of knowledge and the support of power relations (Muhl et al., 2023; Alves & Vidal, 2024; Zammel & Najar, 2024). Art can symbolically represent culture (Vitkute, 2022; Stoaian, 2021; Mastiningsih, 2020). The cultural elements in the *Mejaga-Jaga* Tradition, presented in new tourism performing arts based on local wisdom, have undergone many changes and have been modified to make them more unique, more entertaining, and safer as a spectacle for tourists. Therefore, new tourism performing arts based on local wisdom can be said to have a nexus with the *Mejaga-Jaga* Tradition.

The cultural commodification of the *Mejaga-Jaga* Tradition to benefit new tourist attractions can be stated as keeping the community's right to manage the *Mejaga-Jaga* Tradition in their cultural heritage. On the other hand, it is hoped that this new tourism performing art based on local wisdom can motivate actors to reconstruct the *Mejaga-Jaga* Tradition, which was once extinct in the culture of the Pinda villagers. The success of new tourism performing arts based on local wisdom can become a new tourism opportunity and new pride for the Pinda villager and their culture.

5. Conclusion

Conclusions can be drawn from a discussion of creating new tourism performing arts based on local wisdom, new forms of tourism performing arts based on local wisdom, and the nexus of guarding traditions towards new tourism performing arts based on local wisdom.

1) The design of the tourism performing art form is in the form of a tourist attraction. This tourist attraction is formed based on environmental choreography, which prioritizes artistic uniqueness supported by the beautiful performance of dance movement formations and artistic properties based on local wisdom. This new form of tourism performing arts performance based on local wisdom consists of the first structure, the formation of locomotive movement towards the performance venue; the second structure, the formation of the fire ring movement at the performance venue; and the third structure, namely the formation of locomotive movement leaving the performance venue.

2) The process of creating new tourism performing arts based on local wisdom in Pinda Village has begun since discovering new ideas about tourism performing arts based on local wisdom, planning to explore new forms of tourism performing arts based on local wisdom, exploring new forms of tourism performing arts based on local wisdom, constructing forms new performing arts based on local wisdom, carrying out simulations of new tourism performing arts based on local wisdom and promoting new tourism performing arts based on local wisdom in Pinda Village.

3) There is a nexus of the *Mejaga-Jaga* Tradition in the new tourism performing arts based on local wisdom in Pinda Village. The *Mejaga-Jaga* tradition is a source of inspiration in creating new tourism performing arts works based on local wisdom. On the other hand, there are several elements of local wisdom from the *Mejaga-Jaga* Tradition, which the implementing partners have commodified to become essential elements of a new form of tourism performing arts based on local wisdom. Apart from that, the people of Pinda Village appreciate this new tourism performing art based on local wisdom because it is similar to the *Mejaga-Jaga* Tradition.

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Authors' Profiles:

I Nyoman Kariasa is a *Karawitan* faculty lecturer at the Performing Arts Institute of the Indonesian Arts Denpasar. He is active in teaching courses on *Karawitan* Tradition and Contemporary Music. This musical lecturer has researched gender development and the glocalization of Balinese pop music. I Nyoman Kariasa was once a musical arranger for the Puspa Mandara dance.

Ni Made Ruastiti is a professor of tourism performing arts at the Faculty of Performing Arts, Indonesian Institute of the Arts, Denpasar. She has researched the creation of the *Ngrebeg* dance as a tourist attraction in Tegallalang Village and the Badung-style Oleg Guestlilingan dance. This tourism performing arts professor actively teaches tourism arts and virtual arts. Ni Made Ruastiti was a reviewer of L.P.D.P. proposals and an art consultant at the Denpasar Institute.

I Ketut Garwa is a lecturer in *Karawitan* at the Faculty of Performing Arts, Indonesian Institute of the Arts Denpasar. This musical lecturer actively teaches courses on musical traditions and aesthetics. He has

researched Kentongan as a communication medium for social and musical approaches and Skyn Rhythm. I Ketut Garwa, once created *Candet Ding* and the *Sendratari Kumba Mahosadhi*.

I Gusti Putu Sudarta is a Theatre lecturer at the Faculty of Performing Arts, Indonesian Institute of the Arts, Denpasar. He is active in teaching lectures on Balinese *kawi* literature and the appreciation of puppetry literature. This theatre lecturer has researched aesthetic studies of many getting, gender repertoire of *Karangasem Telangana* style and environmental *wayang* theatre styles. I Gusti Putu Sudarta once wrote a play script for the *Pakeliran* theatre, said *Candra Birawa*.